

International Bank Note Society Journal



**Te Peeke o Aoteoroa:
A Cautionary Tale for Numismatic Authors...p.8**

Volume 33, No. 3, 1994

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President's Message



I just returned from the Memphis International Paper Money Show where I assumed the role of president of the International Bank

Note Society. A new executive board was elected for the 1994-1996 season and other personnel changes were made in various leadership positions. You can find the names of the new crew on page 2 of this journal. I wish to thank the officers and members of the old board for their diligent and selfless efforts in making the I.B.N.S. the best organization of its kind in existence. Special thanks go to outgoing president Clyde Reedy for the outstanding job he did during his tenure as the society's chief executive.

Thanks to all of you, I have inherited a society in good shape. We are the largest collector organization in the world dedicated to paper money. We have over 2100 members in 90 countries. My vision for the future is to continue on a path of slow and steady growth while providing maximum service to the society's members.

My philosophy is that the hobby of paper money collecting, or any hobby for that matter, should be an enjoyable experience that enables participants to take their minds off the worries of the world for a time. We are fortunate in that we have a clean hobby and, while we have the occasional bad apple, we have not been plagued by the rash of scam artists and other dishonest individuals that have dampened the enjoyment of other hobbies.

God bless you one and all.

Lance Campbell
President

Editor's Column



The Journal has been undergoing periodic improvement in the manner it is produced. With this issue there have been several further improvements.

First, the interesting article by Kerry Rodgers of New Zealand arrived in Iowa as a WordPerfect file by internet (the illustrations arrived by mail; actually we now have the ability to receive these electronically as well)! When I realized that a table describing the notes was not present in the article, I E-mailed a message to Kerry and within hours the table was E-mailed back to me in Cedar Rapids. My E-mail number is now included with my address which can be found to the right of this column. You are invited to both correspond with me as well as send me articles by this technique if it is available to you.

Second, the wonderful view of the recently held Detroit A.N.A. convention provided by daughter Rachel Feller (in her new column "Rachel Notes") is the first to use our new computerized scanner system (previous to this a few articles by Fred Schwan used scanned images provided by that author). The illustrations in Rachel's article were scanned directly as halftones. We hope by next issue to have the entire volume produced this way. This will save both time for my coworkers and me as well as dollars for the society while maintaining high quality photographs in *The Journal*.

Since the last issue our society has held its elections. The results are indicated in the revised officer's page found to the right. Please examine this and note who represents you now. Let them know what you want to happen. I wish them all well especially my good friend and our new president Lance Campbell.

I was unable to attend the annual meeting in Memphis. I was on an extended physics related trip to Europe. Details of the annual Memphis I.B.N.S. meeting and announcement of our awards can be found in this issue of *The Journal*.

*Happy collecting,
Steve Feller, Editor*

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Letters to the Editor

Dear Editor,

I enclose a copy of a slightly humorous article about a parallel currency to the Deutsche mark together with a translation. It's from the weekly French News magazine *Le Point* which I read on a regular basis.

I hope you find the enclosed interesting as an example of fantasy notes.

I look forward to any comment you may have.

Yours sincerely,

Chris Mearns
546 Spring Road
Sholing
Southampton SO2 7BP
United Kingdom
Tel: 0703 327954

THE "BONE" OF THE MARK

As everyone knows, the Germans love their Deutsche mark. All Germans! No! In fact a handful of them are valiantly opposing the cult of the official currency. A group of Berlin artists, tired of the unbridled admiration which the mark arouses, put their own currency, the *knochen* (literally "bone"), into circulation this autumn in the Prenzlauerberg district of the "uncentral bank" (sic) and created 50 original designs for 20 bone notes, then made 100 photocopies of each. Twenty-five businesses had accepted payment in "bones" when the experiment (authorized as such by the official central bank) ended this Wednesday. Not before time, since the creators of the "bone" had endowed it with a feature which condemned it to extinction—a 5% loss in its value every week. This acted as a means of discouraging speculation and hoarding. In spite of the lifting of the threat of the "bone," not everyone considers the mark as saved. Manfred Brunner, a former European civil servant who has already taken up opposition to the Maastricht Treaty, has just launched a new party, the Deutsche Mark Party, in order to defend it... against the single European currency. Will Prenzlauerberg be joining him?

Translated from *Le Point*,
Number 1111, p. 14, December 31, 1993.

Dear Editor,

I've made available to collectors *A Comprehensive Variety List of Scottish One Pound Bank Notes Issued Since 1915*. The list covers 126 varieties in extensive detail and includes the periods of issue, printer's imprints, sizes, rarity, bank officer's titles, signatures, descriptions and security features. An introduction describes printer's imprints, defines a rarity scale, offers valuations and includes a brief history of Scottish banks in this century. It is illustrated with face and back views of 31 Scottish one-pound notes. I don't believe any other reference describes so many varieties, in so much detail, from so many banks.

The 40-page variety list is available by mail from me. U.S. residents can receive a copy for \$4.00, postpaid. Collectors outside the U.S. should send US\$4.00 in cash or an equivalent amount in new bank notes of their country. Adjustments will be made for residents of countries where a close approximation of US\$4.00 is not possible. For example, residents of the U.K. who send a new five-pound note will receive four U.S. dollars in new notes as change. Checks or money orders from outside the U.S. are not acceptable.

Sincerely,

John Martin, I.B.N.S. #6727
7864 Toland Ave
Los Angeles, CA 90045
U.S.A.

Dear Editor,

I am sending you hearty greetings from the spa town, Piestany, from Slovakia.

At the same time I am sending you a review of new Slovak bank notes with a description for possible publication in the *I.B.N.S. Journal*.

NEW SLOVAK BANK NOTES:

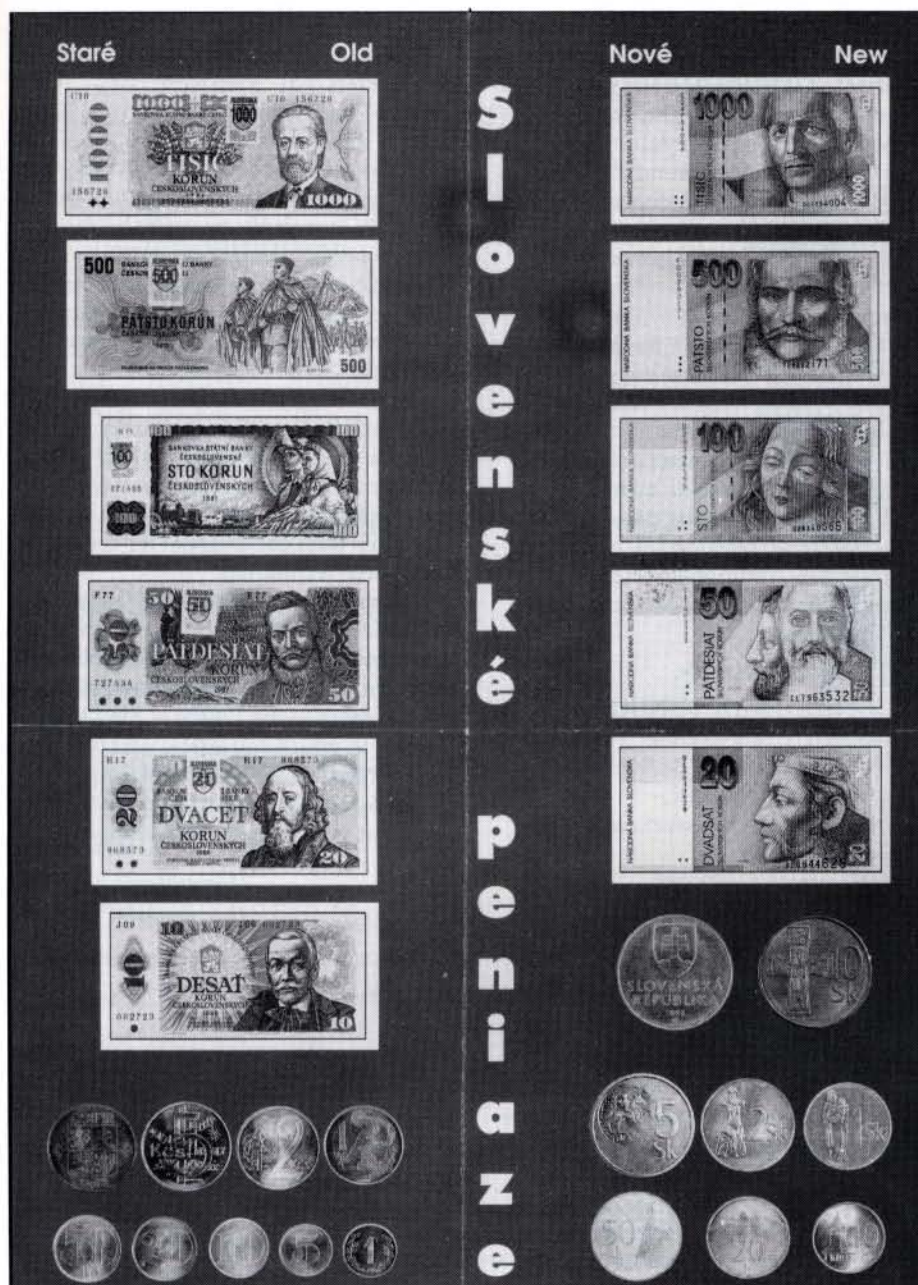
20 Sk—On the face of the new 20 Sk bank note is depicted the first known Slovak ruler, Prince Pribina, who resided in Nitra until the year 833. On the back is the castle of Nitra, a witness to the rich history of the town of Nitra. It was the important center of the principality until the 11th century. The color of this bank note fluidly passes from light-brown to gray. Its dimensions are 65x128mm ± 1.5mm. It is valid from September 9, 1993.

50 Sk—Pictured on the face are the first disseminators of Christianity, Saint Cyril and Saint Metod. On the back of the bank note there is a pair of hands. Between them, as a symbol of early Christianity in our territory, there are seven letters of the ancient Slavonic alphabet (hlaholika), created by Cyril and Metod. The color of this bank note passes from light gray-brown to gray-blue. Its dimensions are 68x134mm ± 1.5mm. It is valid from August 30, 1993.

100 Sk—On the face of the new 100 Sk bank note is depicted "Madonna" from the sculpture "Birth" from the Lord's Birth Altar in the Church of Saint James and the historic town hall in Lavoca. The color changes from light orange to light gray-blue. Dimensions of this bank note are 71x140mm ± 1.5mm. It is valid from September 30, 1993.

500 Sk—Depicted on the face of this bank note is Ludovit Stur, one of the most significant personalities of the Slovak nation of the 19th century, one of the founders of literary Slovak. On the back is a composition of Bratislava's castle with the baroque Church of Saint Nicholas and with part of the Gothic Church of Klarisky. In the middle of the composition is the oldest ground-plane illustration of Bratislava from the 15th century. The color ranges from light brown to gray-blue. Dimensions of this bank note are 77x152mm ± 1.5mm. It is valid from November 15, 1993.

1000 Sk—On the face of the new 100-Sk bank note is the portrait of Andreja Hlinka (1864-1938), an important personality of modern Slovak history. He was a Catholic priest who had an expressive influence on the national loyalty process and the social-political movement in Slovakia. On the back of



New Slovakian issues.



Face and back of 20 Sk note of Slovakia.

this bank note is depicted "Madonna" from the medieval wall painting of the church in Sliac near the town of Ruzomberok. The color changes from light purple to light gray-blue. Dimensions of the bank note are 80x158mm \pm 1.5mm. It is valid from October 29, 1993.

Yours faithfully,

Fredinand Prochaska,
I.B.N.S. #5920
Sadova 118/11
92101 Piestany
Slovakia

Dear Editor,

On December 31, 1992 the Czechoslovak Republic became extinct. Her successor states are the Czech Republic and the Slovak Republic, as of January 1, 1993. At first there were the original Czechoslovak federal bank notes as the currency in the newly-originated states, but each state gave itself stamps on them: the Czech, Czech stamp, and the Slovak, Slovak stamp, SLOVENSKA REPUBLIKA. The validity of these bank notes is slowly ending. New Slovak bank notes are already getting into circulation in Slovakia.

All the bank notes were designed by the academic painter, Jozef Bubak. The engraving-transcribers were as follows:

- 20 crowns Ron Beckers (English)
- 50 crowns Ron Beckers (English)
- 100 crowns Vaclav Fajt (Czech)
- 500 crowns Vaclav Fajt (Czech)
- 1000 crowns Jim Moore (English)

All the bank notes were printed by the British company Thomas de la Rue and Company, Ltd at its plant on Malta.

Slovakia has tried for self determination three times in her history. The first time was in the 8th-9th centuries (see the 20 and 50-crown bank notes), the second during the

period of 1939 to 1945 and the third, since January 1, 1993.

Michal Rowder, MD
I.B.N.S. #5091
Nam. Republiky 19
984 01 Lucenec
Slovakia

Dear Editor,

As you will see from the enclosed correspondence, I now have permission to submit these letters to you for possible publication in the *I.B.N.S. Journal*. We now have apparently the first official admission that rare earth compounds are being used in German bank notes.

With all best wishes to you and *The Journal*.

Yours ever,

Anthony Michaelis,
I.B.N.S. #4516, Editor
Interdisciplinary
Science Reviews
Spectrum House
Hillview Gardens
London, NW4 2JQ England

March 4, 1994

OVD—The Bank Notes of the Future
Article in the *I.B.N.S. Journal*

Dear Dr Michaelis,

We read your above article with great interest. We would like, if we may, to make the following comments with special reference to German bank notes:

1) When we introduced our new bank note series in 1990, we staged a comprehensive campaign to inform the public about the security features of our bank notes. This included advertisements in newspapers and magazines, Bundesbank publications such as posters and leaflets (which we sent to just about every household in Germany), and the production of photos and a video film, which were made available to media representatives.

2) The use of microlettering elements as security features on our new bank notes has proved a success; in particular, the *repetitive* microlettering motif

(denomination) along the windowed security thread (so-called "demetallised" thread) is an effective feature, especially when held against the light, and can also be seen with the naked eye.

3) "Rare earth compounds" are indeed used in our bank notes for central bank purposes (and were also used, incidentally, in the previous series); this occurs independently of measuring the degree of soiling, which is likewise undertaken in the processing machines. Our experience suggests that bank note soiling does not affect the functioning of the system.

4) The translucent effect achieved through the use of plastic material can also be obtained by using paper as the carrier medium; plastic bank notes, however, lack traditional security features such as watermarks and security threads.

Yours sincerely,

DEUTSCHE BUNDESBANK
(signature unclear)
The Deutsche Bundesbank
Postfach 100602
D-60006 Frankfurt am Main
Germany

28th March 1994

Your Reference H 10-5

OVD—The Bank Notes of the Future
Article in the *I.B.N.S. Journal*

Dear Sirs,

Thank you very much for your letter of March 4th with reference to my comments on future bank notes. I would like to reply as follows:

1. I am aware of your public advertisements on your new series of bank notes and discussed the scientific ones fully in my article published in the *Naturwissenschaftliche Rundschau* of November 1990. I have pleasure in enclosing two copies of a reprint of this article. Living in England, I am of course unaware to what extent your publications were widely distributed in Germany.

2. I am sure that Microlettering is an excellent security feature but I would not agree with you that this can be seen clearly with the naked eye. Surely one needs an instantaneous assessment of the genuineness of a bank note and I doubt if customers in a supermarket carry a magnifying glass for this

purpose.

3. Your most interesting comment was the fact that "Rare earth compounds" had been used in German bank notes. I think your statement is the first official one of this fact. Again it is no doubt an excellent security feature but one quite impossible to verify by the general public. Being a chemist by academic profession, I know that only complex and difficult chemical analysis can prove or disprove their presence in a bank note.

4. I am fully aware that plastic bank notes lack the traditional security features such as water marks and security threads but of course if a OVD is included in a plastic bank note, this will more than compensate for the traditional techniques.

Let me thank you again for your valuable comments on my article and if you would like to have greater publicity for them, I will with your permission submit them to the Editor of the *I.B.N.S. Journal* in which my article was published. Naturally, I will await your reply before taking any steps in that direction and treat your letter as confidential.

Yours truly,

Dr. Anthony R. Michaelis, Editor

Dear Editor,

Three months ago the governor of the Bank of Greece, Dr. Ioannis Boutos, announced that in December, 1994, two new bank notes will be put into circulation:

200 drachmes and 10,000 drachmes.

The bank notes will be printed by the Bank of Greece in the National Mint in Athens. The second bank note of 10,000 drachmes is a large denomination of paper money in Greece. It pictures the famous doctor Georgios Papanikolaou.

With best regards and wishes.

Sincerely,

Ioannis Koutsobois,
I.B.N.S. #4447
Asklipiou 8
GR-42200 Kalambaka
Greece

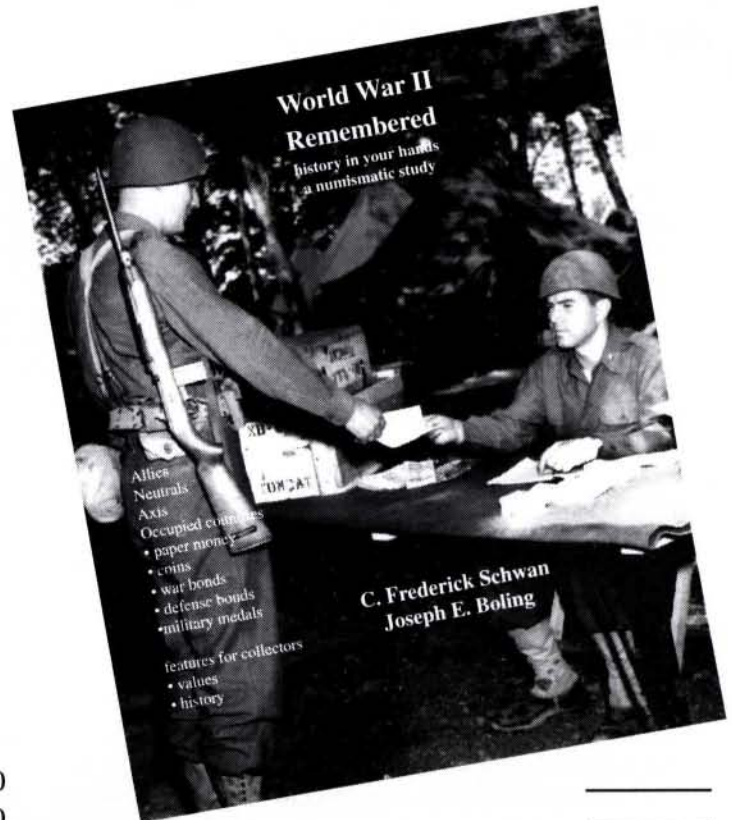
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Te Peeke o Aotearoa: A Cautionary Tale for Numismatic Authors

by K.A. Rodgers, I.B.N.S. L.M. #76

Introduction

The first note listed for New Zealand, S101, in Albert Pick's *Standard Catalog of World Paper Money: Specialised Issues* is a 1 pauna of Te Peeke o Aotearoa (Bank of Aotearoa). Considerable error and misunderstanding exists in the numismatic literature over this bank and its notes. It is occasionally included in published listings of New Zealand private banks of issue but finds no mention in Lampard's definitive *Catalogue of New Zealand Coins, Currency Tokens, Presbyterian Communion Tokens, and Bank Notes* issued by the Royal Numismatic Society of New Zealand in 1981. Until recently, a view prevailed that there was little likelihood that any such bank had endured if indeed it had ever existed.

In his popular 1972 history of New Zealand numismatics, *From Beads to Banknotes*, Ray Hargreaves noted somewhat cautiously, "As yet ... there is no definite proof that the Bank of Aotearoa ever actually functioned" (p.118). Again, in *Australian Coin Review* of 1984 Howard Mitchell stated with a little more surety that, "... it is still not clear whether the bank ever actually made it beyond the idea stage. If it did it was a very short-lived organisation, probably never functioning in normally accepted terms as a bank at all." The following year Alistair Robb upped the ante further in *New Zealand Numismatic Journal*. After reviewing the status of the "so-called 'Bank of Aotearoa'" and its issues, he concluded, "The bank was never more than a name—if in fact it was anything more than a figment of the imagination of King Tawhiao or

his advisers ..."

All these statements were made by highly respected numismatists. All are now known to be wrong. A recent reappraisal of historical sources relating to Te Peeke o Aotearoa by social historian Stuart Park makes clear that the bank flourished for at least twenty years from the mid 1880s in the southern Waikato, or King Country of New Zealand.

It is not the purpose of this article to take former authors to task but rather to use the opportunity to sound a note of caution for all numismatic researchers. Like all specialists, numismatists and notaphilists suffer from a certain degree of tunnel vision. Coin and note issues may help chronicle history insofar as they reflect the times and circumstances of their issue. Yet, along with their issuing source, they are but one small part of a complex series of cultural, social and economic events. A note's existence can sometimes assist interpretation of these events, but more often than not, a detailed knowledge of the events surrounding a note's appearance is required to understand the *raison d'être* for the note's existence. Such is the case with Te Peeke o Aotearoa and its notes.

Prior to Park's careful analysis, commentaries concerning Te Peeke and its notes drew heavily and somewhat uncritically on contemporary media and popular articles of the bank. These sources were written in the aftermath of New Zealand's bloody Anglo-Maori Wars of the 1860s. Superior attitudes color accounts of the British colonial

victors concerning the Maori vanquished. This is particularly the case in articles originating in areas blighted by the wars such as the Waikato. All too often such items range from the patronizing and ill-informed, through the scornful and bigoted, to the blatantly untrue. Underlying all such attitudes lay a continuing competition for the land.

Despite wholesale confiscations in the aftermath of the wars, land remaining in the hands of the conquered continued to be coveted by Europeans. In the Waikato, land within the King Country, where the Maori King Tawhiao had withdrawn towards the end of hostilities, was an object of ongoing desire for the colonists. Even after the King had concluded a final peace in 1881 it is unlikely that in ensuing years any successful Maori enterprise such as a bank, sited on sought after land, would get a good press from Waikato papers. Yet an article sourced largely to the *Waikato Times* of 12 December 1885 and which describes the Maori bank in patronizing terms and with a fair dollop of con humor, has been reprinted with and without embellishments (and with and without acknowledgment) at least seven times up to 1987. It has found particular favor among purported local histories of Waikato townships. Presumably it is quoted in the belief that it provides a true and definitive account of the nature and financial state of the Maori bank in the 1880s.

Directly and indirectly, wittingly or unwittingly, similar articles have too often provided essential cannon fodder for numismatists commenting on Te Peeke o Aotearoa. Some



The second Maori King, Tawhiao.

source articles suggest none too subtly that the bank was a misguided attempt by primitive and ignorant natives to ape the ways of their white superiors. Some have been paraphrased and enhanced over the years in rewrites to titillate

European readers the more. Most fail critical historical analysis.

A detailed appraisal of various source documents and their authors is given by Park and is not repeated here. However, a close reading of Park's article in conjunction with Keith Sinclair's *Kinds of Peace* is essential to comprehending the circumstances surrounding the founding of Te Peeke o Aotearoa and its subsequent history. The present account of this bank and its notes contains little that is new. It is an attempt to update the numismatic record in the light of Stuart Park's scholarship.

The survivors

Seven kotahi pauna (one pound) notes of Te Peeke o Aotearoa are known from New Zealand and Australian collections. It is these seven that have tantalized and confounded numismatists over the years. The identity, location and a brief recent history of each is summarized in Table 1. Two are in private hands. Five are in public collections. For convenience the

notes are identified here by numbers T1 to T7.

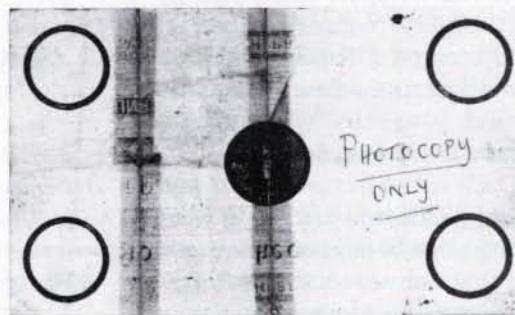
No two of the surviving notes are known to be identical. If this intriguing fact was apparent to commentators prior to Park, they fail to stress it. Most do not mention it. Park details some but not all variations. The essential differences are summarized in Table 1. These concern the color and type of paper used, including position of the watermark where present, color variations, the face underprint, and the presence or absence of the signature "Tawhia.." Table 1 could be usefully compared against any other surviving notes, although additional information is needed to plug obvious gaps.

Paper Notes may occur on both cream and white paper. Mitchell reports note T6 as printed on white paper. Park describes note T2 as being on cream colored paper. The paper used to print Reserve Bank of New Zealand note T4 appears to have yellowed with age. It may have originally been white.

At least five of the notes are watermarked HODGKINSON. The



Photocopy of face of kotahi pauna of Te Peeke o Aotearoa.
Reserve Bank of New Zealand Archive, T4.
Darkest green variant. Unsigned; unnumbered; repaired.



Photocopy of back of kotahi pauna of Te Peeke o Aotearoa.
Reserve Bank of New Zealand Archive, T4.
Repaired

position of this watermark varies or it may be absent, suggesting the paper was not designed for bank note production but was standard printer's stock. Similar papers were used for local production of private promissory notes in Australia and New Zealand in the mid to late nineteenth century. The printed area is surrounded by a simple guilloche that consistently measures c. 200x120 mm. Overall size varies from 205-216 x 120-127 mm.

General design and color Reports of colors used in printing the notes vary. The best preserved of the Auckland Museum notes, T2, uses black for most of the text, yellow for the underprint and horizontal rules, and pink, green and blue for the guilloche and other design elements. Shades of green and red/pink appear to be the result of overprinting of two or more inks. The Museum note T3 and that in the Alexander Turnbull Library, T1, are similarly colored. Apart from specific variations in the underprint noted in Table 1, differences in colors among these three notes can be ascribed largely to dirt, fading and wear.

The text uses a series of contrasting fonts, including varieties of Roman, Gothic and Old English Text styles. From top to bottom the face reads: "KOTAHI PAUNA / No / ko Te Peeke o Aotearoa / E whaimana ana tenei moni ki nga tangata katoa / Kotahi Pauna / Kotahi Pauna / 1 PAUNA / No / Kotahi Pauna / Tawhia. / KOTAHI PAUNA." This may be rendered: "ONE POUND / No / of The Bank of Aotearoa / This money is valid for all people / One Pound / One Pound / 1 POUND / No / One Pound / Tawhia. / ONE POUND.

Most of this text is printed in black. The large N-shaped design element that dominates the centre of the note has its legs formed by the repeated word "PAUNA" overprinted in pink. The oddly-proportioned diagonal is plain green. A central horizontal band consists of

Kotahi pauna of Te Peeke o Aotearoa. T1, Alexander Turnbull Library, Wellington. Signed but unnumbered.



green triangles. Two quatrefoils, considered by one commentator to be stylised manuka (ti-tree) flowers, appear mid and lower centre. A flax bush with stalk and green flower buds lies at lower left. Spaces for entering the number of the note exist at top left and lower right, each being prefixed by "No" but in contrasting font styles.

The guilloche imitates simple machine engraving. Commonly this is in pink, green and blue, but on T4 appears as black or dark green with pink. A large serifed "1" is enclosed in a box in each corner and "KOTAHI PAUNA" within a rectangular border at top and bottom centre.

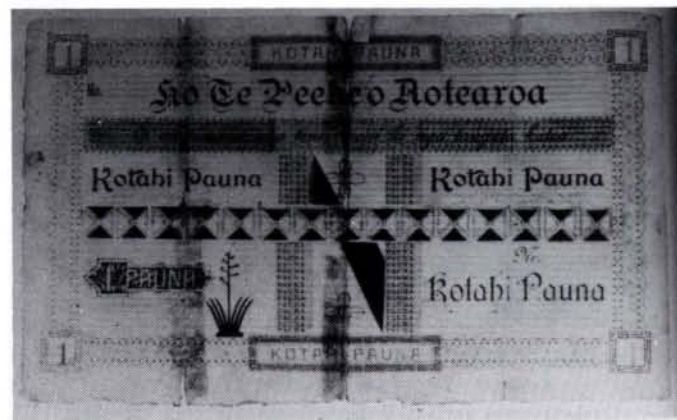
All but one of the notes examined to date have a yellow ink wash underprint covering the entire area within the inner border of the guilloche. The other design elements are overprinted upon this, along with a series of horizontal rules

which extend over the entire face within the guilloche. These rules may be in either yellow or black. Note T5 is conspicuous in lacking both the yellow underprint and the horizontal rules.

The back of the note shows five circles printed in red, one in each corner and one in the centre. The central one is infilled with blue. The corner ones may or may not be infilled with purple/mauve. Where infilled, they contain a large sans serif "1" in negative. The corner circles in particular readily show through onto the face of the note as does the face vignette of the flax bush upon the back.

Variations Previous writers have discussed color variations among the extant notes and suggested they may represent differences within a single printing, different printings, color trials, specimens or proofs. However, "trial," "specimen" and "proof" may

Kotahi pauna of Te Peeke o Aotearoa. T4. As for figure on page 9 but prior to repair.





Kotahi pauna of Te Peeke o Aotearoa. T5, private ownership. After Robb. Numbered 000 but unsigned; no underprint.

not have quite the same connotations as they would for the products of a regular security printer.

Some color variations apparent in the Reserve Bank example, T4, are mentioned above. The green used on this note is notably darker than for any of the others and a detailed direct comparison of this note with those in the Turnbull and Auckland Museum is desirable.

T5, the note in private hands in Wellington, is notable in having no horizontal rules, either yellow or black, and no yellow wash in the underprint occurring within the guilloche. The green on this note is darker than on T1-T3, being only slightly less bold than that on T4. Pink flowers have been added to the green buds on the flax bush stalk, and the circles occupying each corner of the back of the note are infilled with purple and yellow apart from the negative sans serif number "1." The centre circle is blue. Park draws attention to the circular handstamp on the back of this note. It contains the words "INGI KI TA TAWHIAO KENANA" around a feathered plume, or perhaps a meteor or comet.

Note T6 in private hands in Sydney has only been illustrated in monotone. Of those to have seen it in the flesh, Mitchell is the sole person to have described its coloring. Unfortunately, his description lacks the detail to permit a full comparison with those notes in public institutions. It is also necessary to assume

that the information he gives was derived from and applies specifically to note T6. On p.53 he makes the general observation that the notes were printed "...in four colours on the obverse and six colours on the reverse." And on p.55 he notes "Obverse colours are black, green, yellow and red on white paper. The back features five simple but subtly coloured medallions with '1' in the centre of each. Colours are blue, green, pink, yellow, mauve and red."

Of notes T1-T6 only T5 and T6 report the use of mauve/purple on the back. Regrettably Mitchell does not make it clear where mauve appears on the back of T6 although the black and white illustration in Robb on p.22 suggests that it may have infilled the corner circles as on T5. Regardless, Park has pointed out that shades such as pink and red can be derived from overprinting colours such as red on yellow. Similarly mauve/purple can be obtained from blue over red, reducing the colors used to print T6 (and T5) to a maximum of five: black, yellow, green, blue and red, the same as for notes T1-T4.

Serials T5 and T6 are the only two notes known to have serials, albeit zeros. These printed zero serials have led to speculation that perhaps these notes were trials, specimens or proofs of some type. Whether the practice of denoting such notes with printed zeros was commonplace for specimens and proofs in small town

New Zealand in the 1880s would seem a moot point. It is regrettable that these two notes can not be compared more closely. Although these two notes have marked similarities common only to them, they differ in at least one respect. As noted above, both Robb's and Mitchell's illustrations show rules on the face of T6 and their intensity compared with those of other black and white illustrations is consistent with their being printed in black. T5 lacks such embellishments. Frustratingly, illustrations of T6 are insufficient to show whether the flax bush is sprouting pink flowers and so far this feature appears unique to T5.

Earlier writers have drawn attention to a report concerning Te Peeke and its notes given by Vernon Roberts in his 1929 book *Kohikohinga*. Roberts was a trader in the King Country where he was known to the Maori as Rapata. In his book he describes a meeting with one, Tawhiri, upon the return of the King, Tawhiao, from a visit to England. Among other matters he describes how Tawhiri told him that the Maori were to have their own Post Office and Bank, whereupon Tawhiri "produced a bulky book of nicely printed bank notes, numbered from one upwards, each of 'face value' of £1. Gravely, he tore out the first one and presented it to me. I have it now..." (pp.155-6). The is note T6, illustrated by both Roberts, Mitchell, and Robb. Perforations are present along its side confirming that it has been ripped from a book of such forms. However, Mitchell expresses doubt over Roberts's report that other notes existed numbered "from one upwards." The absence of any such notes today is insufficient reason to doubt that this was the case. The notes remaining could have been numbered in sequence "0001" etc; the top note of what was to be a new note issue could have been an 0000 specimen not intended for general circulation. Alternatively, the sequence produced by the small Auckland printer may have per-

versely started 0000. Whatever the case, a number of similar notes could have existed.

Roberts adds the observation, "As there was certainly not then any Bank of Aotearoa and not likely to be, I was rather tickled with the idea of the notes. Nevertheless, I had no wish to see the old gentleman involved in any difficulties, so I did my best to explain that if any of the notes were issued he might be called upon to redeem them. I must have made an impression because I heard no more of the notes, or of the bank or the Post Office ..." More of this observation anon but for the moment, if taken at face value, it could indicate that Tawhiri did not continue with the intended note issue immediately.

Park raises the important question as to whom Tawhiri was. No chief associated with Tawhiao is known by that name. Robb and Mitchell have assumed Tawhiri and Tawhiao to be one and the same. However, Park notes that while Roberts often used pseudonyms for some of those he wrote about, he seldom if ever did for Tawhiao. Further, Tawhiri is an anagram of Rawhiti, an elderly chief who was Secretary of Kingitanga and closely associated with running the Bank. His signature appears on some of the surviving checks.

Signature Three of the extant notes show the printed black signature "Tawhia." at bottom right. A full stop is quite clear at the end of the signature. It is not an "o" as at the end of "Tawhiao." This printed signature differs markedly from that occurring beneath the classic portrait of the second Maori King (Fig. 1, page 9). If a report of the drafting of the design specimen of the pauna note given by Andrew Kay in the *Waipa Post* of 11 November 1924 (see later) is more or less correct, then "Tawhia." could well be a printer's error not picked up in the proofing stage, given the sprawling nature of the King's signature in which the "o" is notably displaced from the rest of

the word.

The King Movement

The king movement grew out of the disillusionment of the Maori people with the European colonial government of New Zealand. Three primary causes underlay Maori disenchantment: the effective alienation of their land, their status and their culture. In 1840 the British government had signed a treaty with the Maori that promised much. It confirmed the indigenous tribes in the possession of their lands and granted them all the rights and privileges of British subjects. In practice lawyers interpreted these guarantees out of existence.

For example, political equity had been guaranteed but the Maori were not allowed to vote despite paying a hefty share of the colony's taxes. No laws were promulgated for their special circumstances. Instead but they were treated in terms of English law.

By the mid to late 1850s Europeans were flocking to New Zealand in tens of thousands. Racial prejudice was rife and the unresolved issue of sovereignty was a running sore, but it was competition for land that finally drove Maori to and over the brink. Officially, the colonial government expressed pious support for the terms of the Treaty. Maori land was inalienable save by consent of the entire tribe. In practice the same legislators adopted various sophistries that made it possible for individuals Maori to sell land to the crown, who on-sold it or leased it the new colonists.

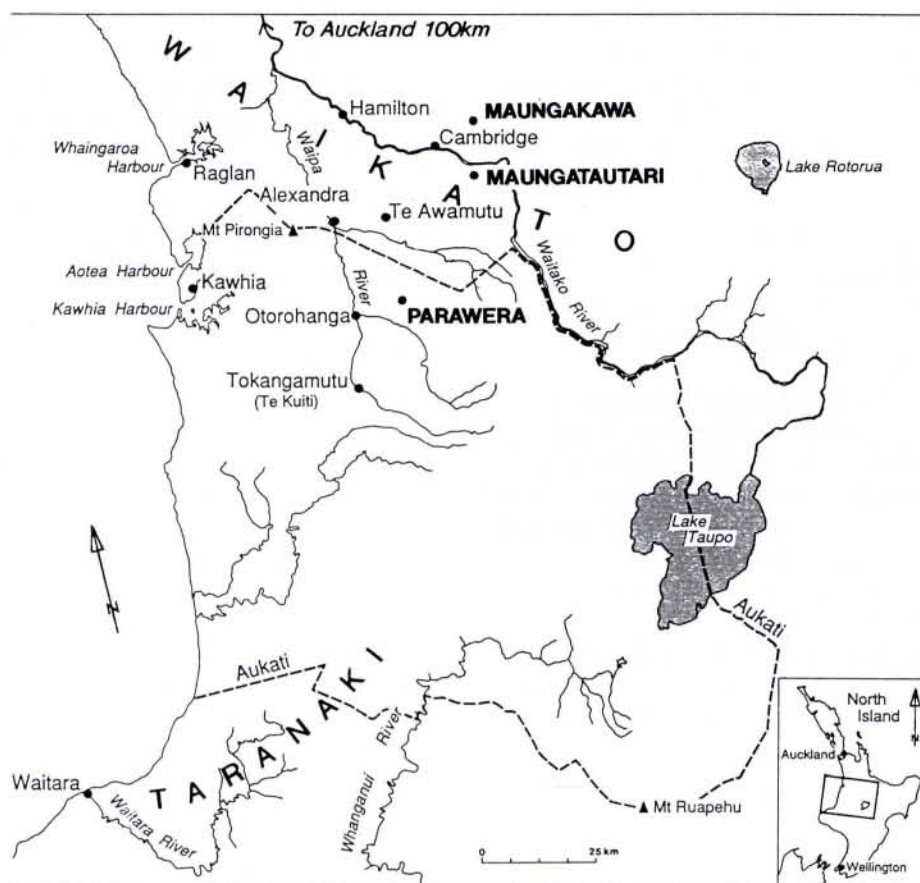
Slowly but surely a number of previously distinct and individual North Island tribes were driven in their anger and frustration to confederate into a kingdom; a novel institution for them. To a large extent the idea developed from the Old Testament where Israel cried out for "a king to judge us" (*Samuel 8:5*). The movement was centered mainly on the Waikato and Taranaki where major land grievances existed.

Elsewhere, it held limited if any sway.

In 1860 the colonial government foolishly decided to use troops to enforce an unpopular Taranaki land sale. They met organized resistance. The bloody and bitter wars that these events precipitated lasted for ten years. The fighting set not only European against Maori but also tribe against tribe. Thousands died. The new colony was nearly bankrupted. Many North Island Maori were reduced to a condition of abject misery with three million acres of their best lands confiscated and the survivors pushed back to less desirable corners or allowed to drift along in town slums. One such corner was the King Country where Tawhiao, the second Maori king, and his people retreated in the mid 1860s when all their Waikato land was confiscated.

The King Country was no simple native reserve, established at the behest and whim of imperial overlords. It was an independent Maori state nearly two-thirds the size of Belgium but with a population of only about 7,000. The writ of the New Zealand Government simply did not run there. For many years neither road nor rail was allowed to cross the aukati or encircling boundary and free entry within was forbidden to Europeans who risked summary execution for doing so. While everyone feared further war it became clear by the early 1870s that neither Kingites nor the New Zealand government had any intention of invading one another's territory further.

Tawhiao had succeeded to the kingship in 1860. Having led his defeated and land-bereft followers to sanctuary, he now directed his energies to a Maori revival founded on autonomy for his people. To this end he sought to establish a separate government with parliament, treasury, licences, courts, justices and constables, and with a bank to house that treasury. While Tawhiao and his followers generally obeyed most



Map of King Country, North Island, New Zealand after Sinclair 1991.

New Zealand laws, he asserted his autonomy in abrogating of all matters British that he and his advisers held unnecessary for his independent government. Even in the 1880s, after he had made his peace and had been royally welcomed and entertained in Hamilton and Auckland, he still refused to come to terms with the colonial government.

In order to seek redress for their grievances Tawhiao and other high chiefs visited London in 1884 and appealed direct to the Colonial Secretary. Many Maori believed they had a special relationship with Queen Victoria through the Treaty. In effect Tawhiao's delegation was asking for recognition of a separate Maori government. They didn't get to see the Queen and Westminster declined to interfere in the affairs of a self-governing colony. Tawhiao returned empty-handed. It is at this point, with

former allegiances with Taranaki tribes sundered and his power waning beyond the confines of the Waikato, that Te Peeke o Aoteoroa and its bank notes appear on the scene.

The Bank

Stuart Park's reassessment of historical accounts of the bank along with a series of checks drawn on the bank, have enabled him to demonstrate that Te Peeke o Aoteoroa existed for twenty years from about 1886 to about 1905. The bank operated at Parawera, southeast of Te Awamutu. It was here that Tawhiao moved following making of the peace and where he set up his base of operations. According to the Andrew Kay article in the *Waipa Post* it was at Parawera that the idea of a Maori bank was conceived.

Subsequently, banks were oper-

ated by the Maori at Maungatautari south of the Waikato River and east of Cambridge, and at Maungakawa on the north side of the Waikato River, northeast of Cambridge. These were closely allied with Te Peeke o Aoteoroa and can probably be considered as branches. Some difficulty exists over the use of two bank names, Aoteoroa on earlier checks and Maungatautari on later, but Park concludes these probably refer to the same institution, perhaps at two different periods in its history.

The name "Aoteoroa" was used by the Kingites in the sense of the North Island of New Zealand. ("Motu Pounamu" was in general use for the South Island and "Niu Tirenī" for New Zealand). With this meaning "Te Peeke o Aoteoroa" may be rendered as "Bank of the North Island" and Stuart Park suggests that in this sense it might also be interpreted as "The Bank of the Kingdom of Tawhiao." Park observes in passing that Michael King maintains Aoteoroa to have been the name of the Tawhiao's meeting house at the Parawera marae (meeting place).

While the phrase "E whaimana ana tenei moni ki nga tangata katoa" might imply that the notes were intended to be used more widely than within the confines of the king movement, there is little to suggest that Te Peeke was intended to compete commercially with existing trading banks among the general population of New Zealand. Suggestions that this was the intent have been made in articles seeking to ridicule the bank. This was a bank run by one particular group within the population primarily for the benefit of that particular group.

In this connection, it is not surprising that no charter for Te Peeke o Aoteoroa was ever issued by the New Zealand Government as was the legal requirement for trading banks in nineteenth century New Zealand. Effectively the bank was not a New Zealand institution. As both Mitchell and Park recognize, there is scant reason Tawhiao would have sought a

charter from the very government from which he was trying to maintain independence. To do so would have flown in the face of reason for the bank's existence.

Tawhiao's independence of matters British is clearly demonstrated by the absence of any word printed in English upon either the notes or check forms of the Bank. Even the printer's imprint on the checks is rendered in Maori.

These checks of Te Peeke enabled the transfer of money between the bank and its customers, sometimes in quite large amounts without the need to move cash. Surviving checks indicate that several prominent leaders of Kingitanga used the bank for transferring money and paying fines over the 20-year period extending into the early twentieth century. Their use of this institution is consistent with the leaders' views of the need for the Maori people to develop their own autonomy, firstly under the authority of the King, and later outside of it.

In his 1940 history of New Zealand numismatics, Sutherland speculated that the notes of Te Peeke had probably been printed by the Maori themselves on a press they had been presented with by the Emperor of Austria. This press had been used to produce a Maori newspaper, *Te Hokioi* in the early 1860s and had been taken by the Maori when they retreated into the King Country. It was subsequently reported that it had been buried in a swamp for safekeeping. Whatever its fate it now seems most unlikely that this was the press used for note production.

Apart from the technical requirements that five colour printing would have posed given the limited resources available to the Kingites, Robb and Park observe that both the surviving checks and notes have some type faces in common and it seems reasonable to regard both as originating from the same printer. The printer's imprint on the checks appears as a vertical line of text

alongside the perforated edge. It reads, "He Mea Ta ki te Whare o te Pere Pukapuka i Akarana"; literally "A thing done at the House of the Bell Books in Auckland." Park renders it as "Printed at Bell Press Auckland." This interpretation squares with the account of the Bank by Andrew Kay referred to earlier. He records, "I got sample specimens of these notes printed for them in Auckland."

The Kay account turns conventional wisdom concerning these notes on its head by intimating that at least three denominations of bank notes were prepared, £1, £5, and £10, although only examples of the pound are presently known. In discussing Tawhiao's drive to establish a separate government with treasury, licences, courts, and constables, he wrote, "They also aspired to do banking business. With a shilling box of schoolboy's sketching colours they reproduced some very fine specimens of one, five and ten pound notes." It was from these samples that Kay had specimens prepared in Auckland. A subsequent description in the article clearly refers to the Kotahi Pauna note of Te Peeke o Aotearoa.

Intriguingly Park reports that Kay's grandson recalls the family once possessed, "a specimen one pound note that ... had paper overlays for the values of five and ten pounds." Perhaps the one pound note was the original artwork rather than a printed specimen.

However, all commentators to date agree that there is no evidence that any of the notes were ever issued by the Bank. There is a difficulty here. All previous commentators have treated what is essentially negative evidence largely, if not entirely, from a European cultural view point. There is an underlying tacit assumption that if notes had been issued one would have surfaced before now. Perhaps any conclusion on this aspect would be better expressed: *if notes were issued none are known to exist.*

All but one of the surviving notes whose histories are known was preserved by a European, as much for its novelty value as for any other reason. Whatever its association with a Maori bank, a five colour note would have been a curiosity in New Zealand in the 1880s. Further, regardless of the implications of the Maori text on the Kotahi Puana, the absence of a charter from the New Zealand Government in Wellington would have limited the acceptability and hence circulation of any issued notes among the European population.

Maoris were still the dominant if not exclusive element of most King Country communities at the time any notes may have been issued. Few Europeans had yet to cross the borders. There would be scant reason for any Maori recipients to retain any note. Apart from a pound having considerable value in the pocket of most King Country individuals, within the Maori culture the notes were simply a tool, just as the Bank itself was. There was little reason for any to be hoarded. When tools had outlived their usefulness they tended to be discarded and Maori were not into keeping archives along European lines. The only known note to be preserved by any Maori is that believed to exist at Turangawaewae, T7.

In addition, the governors of Te Peeke were nothing if not pragmatic. The bank accepted and used the currency of the European banks and the English coin circulating in New Zealand. This is no different from today where New Zealand trading banks do not issue their own currency but use that provided by the Reserve Bank of New Zealand, while at the same time cheerfully accepting and exchanging foreign currency.

Conclusion

Park concludes that for some twenty years the Bank filled the monetary needs of the King movement and its treasury well, serving to express the financial autonomy of

Extant Kotahi Pauna Notes of Te Peeke o Aotearoa

WHEREABOUTS	BRIEF HISTORY	SIZE	WATERMARK/PAPER	UNDERPRINT	SIGNATURE	NUMBER	COLOUR VARIATIONS	OTHER
T1. Alexander Turnbull Library	Illustrated Sutherland p.175, Hargreaves p.118.	205x120 mm	HODGKINSON	?Black rules on yellow	Tawhia.	None	Colour washed out	aVF
T2. Auckland Institute & Museum	Presented by Sir John Logan Campbell prior to 1912	216x127 mm	HODGKINSON on cream paper at upper right viewed from back	Yellow rules on yellow	Tawhia.	None	Colour similar to T1 but not washed out	aEF
T3. Auckland Institute & Museum	Unknown.	205x120 mm	?HODGKINSON	Black rules on yellow	Tawhia.	None	Colour as for T2 but dirty	gF
T4. Reserve Bank of New Zealand	Ex P & M Eccles Auction 4 July 1980 (SNZ3400). Illustrated Robb p.19.	210x130 mm	None. Possibly white paper that has yellowed with age.	Yellow rules on yellow	None	None	Green very dark with some colour variations	F repaired
T5. Privately owned Wellington	Ex James Cowan. Illustrated Robb pp.20, 22.		HODGKINSON at lower right viewed from back	None: no rules, no yellow	None	000	Green dark. Corner circles on back infilled with purple and yellow.	Pink flowers added to green buds on flax bush. gVF
T6. Privately owned Sydney	Ex Vernon Roberts; listed for sale Auckland Coin and Bullion, September 1984; passed in at P & M Eccles Auction December 1985. Illustrated Roberts, Mitchell p.53, Robb p.22.	207x125 mm	watermark unknown, paper white	?Black rules on yellow	damaged in critical area	0000	Corner circles on back possibly infilled with purple	burned and damaged; repaired with tape. aF
T7. Turongo House Turangawaewae	Archive of Kingitanga	unknown	unknown	unknown	unknown	unknown	unknown	unknown

gradings attempted from published descriptions and allowing for age—not all notes sighted

the Maori people: "Te Peeke o Aotearoa was a bank indeed" (p.181).

The misunderstandings or, rather, delayed understandings that have existed concerning Te Peeke o Aotearoa are by no means unique. To state the obvious: history is written by the victors and the victors' children readily learn and recite the received cant. Kerry Rodgers and Carol Cantrell underscored a similar situation concerning accounts of the Fijian note issues of King Cakobau's reign. Many derogatory anecdotes that can be sourced to contemporary editorial matter in the *Fiji Times* have become the accepted and conventional wisdom concerning these issues in the numismatic literature. The *Times* was shamelessly pro-white and anti-Fijian. Again at stake was the glittering prize of land in the hands of indigenous people. At every turn the *Times* sought to belittle and undermine Cakobau's Kingdom whose existence effectively prevented the colonists from acquiring the land. Every opportunity was taken to subvert any and all aspects of Cakobau's government including its note issues.

The problem for the numismatic researcher is two-fold: to properly source a statement and then to be in a position to evaluate its true worth. Regrettably, for most numismatists writing is an avocation and there is too often neither the time or means to discharge either responsibility.

It is perhaps pertinent to mention that it is no more appropriate to render "Te Peeke o Aotearoa" as "The Bank of Aotearoa" in numismatic listings than it would be to list Banque de l'Indochine, Nippon Ginko or Deutsche Bundesbank in their English forms. To continue to cite the bank under a translated/transliterated title is to perpetuate the attitudes prevalent amongst the all-conquering Europeans in nineteenth century Waikato. For that matter it is perhaps incorrect to list Te Peeke o Aotearoa under "New Zealand." Perhaps at the very least, a

sub-heading of "Aotearoa" might be appropriate.

Acknowledgements Thanks are due to the Reserve Bank of New Zealand for providing information and a color photocopy of their note, and to Kendrick Smithyman who first drew the author's attention to Stuart Park's research and subsequently assisted with considerable discussion, information and books.

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Waipa Post 11 November 1924.

Correction and Addendum to the I.B.N.S. Journal, Volume 33, No. 2, 1994

Correction: The article "Watermarks on Modern Scottish Bank Notes" by Peter Symes was in error on two accounts: (1) The photograph on page 18 was misidentified. It is in fact a copper-plate printing press patented by Robert Kirkwood. (2) Page 19, paragraph 2, should read: "The first five-pound note to use the watermark (pattern of thistles arranged regularly over the paper) was the issue of 1968 (D.103)." instead of "the issue of 1978 (D. 102)" which was mistakenly printed.

Addendum to the article "More Gulf War Propaganda Bank Notes" by Herbert A. Friedman: Since the publication of the article in the last I.B.N.S. Journal, author Friedman has found a specimen that fully matches the description quoted in the June 8, 1994, *Newsweek* article. The artist who drew all three caricatures is obviously the same person. Author Friedman states that he now believes all of the tissue-paper notes are genuine clandestine propaganda leaflets.



News Release

AMSA RELEASES
NEW DIRECTORY OF
ARTISTS' SERVICES

The new *American Medallic Sculpture Association Directory*, with illustrated examples of artists' work, detailed services and supplier listings, is now available. Collectors, curators, scholars and admirers of fine art will find this directory an important and unique reference tool.

Potential commissioners of medals can view various types of contemporary medals, such as the commemorative designed to honor an event, person or organization, and art medals, works of art which may or may not be commemorative in nature.

AMSA is a prestigious non-profit organization, formed in 1982 to foster the creation and appreciation of fine medallic art. The works of AMSA medalists are exhibited in museums and galleries in the United States and abroad. Along with medallic artists, the membership includes collectors, curators, art educators, historians and representatives of public and private mints and foundries.

This beautifully illustrated directory is available for \$10.00 plus \$3.00 postage 1st class or \$1.25 book rate per copy. Five directories can be purchased for \$25.00 plus \$4.25 postage 1st class or \$2.50 book rate. To receive your copy please send a check or money order to:

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P.O. Box 2727
New York, New York 10185

For further information about AMSA, contact George Cahaj, Secretary, at the above address.

Ration Coupons or
Ruble Support Coupons:
Which is Correct?

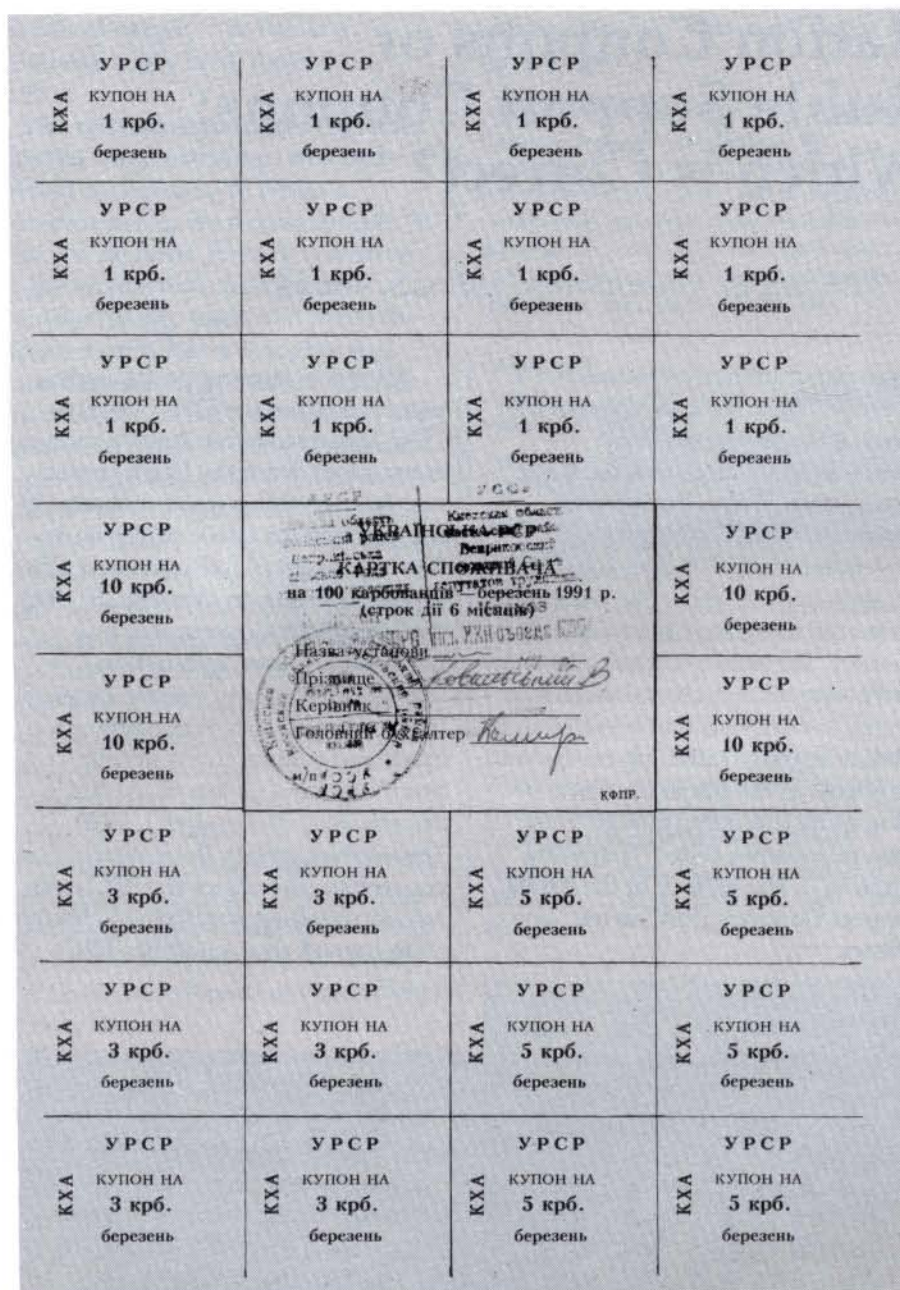
by William D. Goncharuck, I.B.N.S. #6624

Some paper money collectors have already obtained the samples of the sheets with cells of different nominals and a large oblong in the center of the sheet which reads: Consumer Card, valid through November 1990..." It does look like the well-known, and often used in the past, "rationing cards" (in Russian "kartochka"). The rationing cards were even more valuable than money, for one could buy bread and salt having only rationing cards. Yet the sheets in the photo are something quite different (though very often mistakenly called "rationing coupons"). The history of the Ruble Support Coupons (RSC) is as follows.

After proclaiming partial independence from the USSR in July 1990, Ukraine encountered a monetary attack from the USSR center: nearly everything was purchased in the Ukraine for USSR rubles and then transported to Russia and other republics. Thus on October 26, 1990 the Ukrainian Government announced a special instruction - "About the order of release, reservation and control over consumer's cards and selling goods for coupons": the first sheets of the RSC appeared on November 1, 1990. During November, three instructions concerning the use of the RSC were issued. Produce was still sold by the state-owned shops without RSCs

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УРСР КУПОН НА 1 крб. Листопад	Назва установи Прізвище <i>Розкошніков</i> Керівник <i>Розкошніков</i> Головний бухгалтер <i>Розкошніков</i> м/п. _____ кфдр. _____		УРСР КУПОН НА 1 крб. Листопад
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Ruble Support Coupon of the Ukraine. (20 karb 1990)



Ruble Support Coupon of the Ukraine. (100 karb, 1991)

(bread, milk, salt, etc.), but the rest of the goods (priced at over 800 rubles) were sold to customers only if, along with the rubles, they paid the same amount in RSCs. The latter were simply cut out from the sheet by a shopkeeper, or, in case the price of the purchase exceeded the nominal value of the sheet, the whole sheet or sheets were "paid."

The sheet with RSCs was valid only if it bore an official rubber

stamp of the enterprise where the customer was employed, also signatures of the responsible people were needed. The name of the holder was necessary too, but later this practice was abandoned. As it was easy to counterfeit the RSCs, the authorities had to release new issues of a different type each month. Moreover, every region of Ukraine had its own type of RSC (e.g. each coupon bore three letters correlating

with the name of the region). This way the Ukrainian authorities were trying to protect the Ukrainian consumer and market against the inflow of rubles from abroad: the RSCs were officially given only to inhabitants of the Ukraine. Working people received them at their offices, pensioners and others at special bureaus after they had produced their passports proving their addresses.

At the very beginning the RSCs were not so plentiful, so very often one could not buy necessary produce because, although one had lots of bank notes, one had no RSCs. The former without the latter simply did not function. That is why the RSCs became an object of trade. For example, a sheet with nom. 75 rubles could be sold at that time for 75 or even more rubles, yet very soon the situation changed and the price fell down abruptly. (Notice: the RSCs were of course sold on the black market.) At first the working people received, along with their salaries, 50-70% of the RSCs. Later, closer to the end of 1991, the RSCs no longer had the indication of the region, gradually their use became senseless.

Ukraine was followed by many other ex-USSR states: Byelorussia, Moldavia, Uzbekistan and many others (among them even the territories of the Russian Federation) issued their own RSCs in order to protect their market infrastructure.

There were five nominals of the Ukrainian RSCs sheets: 20, 50, 75, 100 and 200 rubles (the latter four were 20x28cm in size). The 20 ruble RSC sheets appeared only in December 1990 and were of smaller size (13.5x17.5cm). The 200 RSC sheets were and are the rarest (according to the *Pravda Ukrainy* newspaper of 2/12/90 they were only 1.6% of the whole amount of the RSC sheets). More information on size, color and design of the varieties of the RSCs would require a series of articles which is why we



Ruble Support Coupon of the Ukraine. (75 karb, 1991)

cannot now give a full account on the RSCs. This enterprise is the goal of our future investigations.

The life of the RSCs was short and remained mostly unnoticed by

the bank note collectors' world. Nevertheless, we are convinced that the RSCs have become a very interesting phenomenon for all those who enjoy collecting locals.

1993 I.B.N.S. Literary Awards

The I.B.N.S. Literary Awards are given in recognition of the best articles in the *I.B.N.S. Journal* during 1993

The Fred Philipson Award

First Place

Walter Jellum

"Russian Spitsbergen Paper Money"

Second Place

Dr. Mihaly Kupa

"The Greatest Inflation in the World: Hungary 1945-1946"

Third Place

Peter Symes

"Security Features in World Bank Notes"

Honorable Mentions:

Jack H. Fisher

"1960 First Issue Kuwait Notes and Amir Abdallah Al-Salem Al-Sabah"

Michael H. Schone

"The New Reichsmark Coupon Money of 1948 (An Interim Currency for 35 days)"

Ward Smith Award

Lance K. Campbell

"Chinese Customs Gold Unit Notes"

I.B.N.S. Book of the Year Award

Herb and Martha Schingoethe

*College Currency:
Money for Business Training*

A New German Propaganda Bank Note from World War II

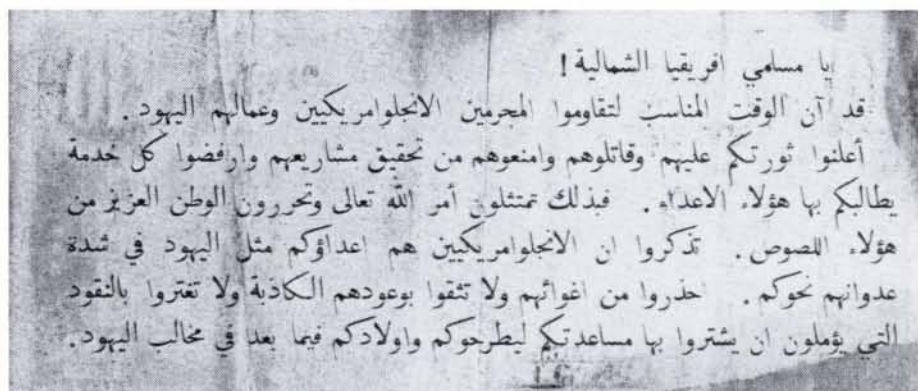
by Herbert A. Friedman, I.B.N.S. #4374

I last wrote about German propaganda bank notes of World War Two in the *International Bank Note Society Journal*, Volume 24, No. 4, 1985. In that article, entitled "German Propaganda Currency," I mentioned and translated all of the known Fascist aerial leaflets prepared in the general format of United States currency.

Almost fifty years after the end of World War Two, a new German propaganda bank note has appeared. It was offered in June of 1993 by a British auction house. The leaflet is a photographic reproduction of the United States \$10 Federal Reserve note of 1934 (Pick No. 430). The face of the leaflet is a good copy of the genuine bank note, with the serial number F05934811A. This same \$10 image appeared on a number of other German propaganda leaflets. At least one other is known with Arabic text, as well as seven with Italian-language propaganda on the back.

The Arabic-language bank notes were dropped over Tunisia toward the end of 1943 when the German Army was in full retreat. It was hoped that the inflammatory text would incite the local tribesmen to revolt against the Anglo-American forces and their alleged Zionist cronies. The text on the back of the bank note reads:

"Muslims of North Africa: The time has come for you to fight the criminal Anglo-Americans and their



Face and back of a newly reported German Propaganda note.
The face is a copy of a \$10 U.S. Federal Reserve Note of 1934.
See text for translation of propaganda message.

agents the Jews. Announce your revolt against them. Fight them. Don't let them achieve their goals. Deny your enemies all hope. The result will be that you have obeyed the commandments of Allah the Omniscient. You will have liberated the beloved nation from those thieves. Remember, the Anglo-Americans hate you as much as the

Jews do. Beware their propaganda. Don't trust their promises. Do not be deceived by the money they offer to pay for your help, or afterwards you and your children will be given to the Jews as spoils of war."

The author solicits comments from other collectors of bank note propaganda. Please write him at 734 Sunrise Avenue, Bellmore, NY 11710.

The Ukrainian Philatelic and Numismatic Society announces that this year's stamp and numismatic exhibition and convention will be held at the Ukrainian Cultural Center in Warren, Michigan (near Detroit) on Saturday and Sunday, October 8 and 9.

More information about the show can be obtained from: Jerry Tkachuk, 30552 Dell Lane, Warren, MI 48092, or Bohdan Pauk, P.O. Box 11184, Chicago, IL 60611.

Stamps Used as Prisoner-of-War Tokens

by John Glynn, I.B.N.S. #0258

The cause of World War I was the spread of nationalism in the Balkans by the assassination of Archduke Franz Ferdinand, heir apparent to the throne of Austria/Hungary, and his wife, Sophie. No political assassination had ever affected the lives of men and women around the globe more than that of the Hapsburg heir.

On June 28, 1914, Gavile Princip, a nineteen-year-old Serbian national student, shot the archduke and his wife in Sarajevo, capital of Bosnia, while they were visiting the city. The eight conspirators in the terrorist act were tried for treason and found guilty. Five were executed, while the remaining three were sentenced to long prison terms.

Under Austrian law, anyone under the age of twenty could not be condemned to death. Princip was under age when he shot the royal family. He received a maximum sentence of twenty years to serve at Theresienstadt Prison in Bohemia (which was also a prisoner-of-war camp for Italian prisoners). In April 1918 Princip died in prison of tuberculosis.

The assassination plunged Europe into a civil war which eventually found nations throughout the world engulfed in the war, even though the battles were fought mainly in continental Europe. On August 1914 the clash in Europe was between the Allied Powers of Belgium, France, Great Britain, Russia, Serbia and Montenegro, while the Central Powers consisted of Austria/Hungary, Germany and Bulgaria. The war lasted until November 1918. Casualties from previous wars were in tens of thousands. The Great War of 1914-1918 showed no mercy, with 65 million people killed or wounded and with over six million taken as prisoners of war on both sides.

During its campaign in France, the British Army engaged the German Army in battle at Nieuport Les Bains. During the battle several wounded British soldiers were captured by the enemy. They were sent to a military hospital at Bruges for treatment of their wounds. Upon recovery they were taken to a transit camp in town. A few days later they were shipped by rail to a temporary prison camp in Westphalin, Germany, to receive vaccination and delousing. Their final journey was by truck to various prisoner-of-war camps in Bavaria.

All prisoners of war in Bavaria came under the control of the Second Bavarian Army Corp (Zweites Bayerisches Armee Korp) whose headquarters was in Hammelburg, which was located north of Wurzburg-AM-Main. Prisoner-of-war camps in the Bavarian area were at Aschaffenburg, Hammelburg, Landau and Wurzburg. Prisoners were billeted in previously-used army barracks.

The local countryside outside the prison camps was mainly farm country. Some prisoners were sent out on working parties to help farmers who were short of manpower due to the war. Though it was farm land, food raised was for the German army, although there was a shortage of food for the prisoners. However, in view of the shortage, the prisoners were supplemented with parcels containing food and clothing, sent by the British Red Cross, which were very welcome.

Under the terms of the Geneva Convention of 1906 and the Hague Convention of 1907, a country could employ the labor of prisoners of war, other than officers, to carry out work of a civilian nature only, but it must pay them a reasonable amount for their services.

The rate of pay at the Second Bavarian Army Corp was 1 mark 50 pfennig a week. The paymaster at the time was Herr Sabastian Enzbrenner. Under no circumstances would the German authorities trust



10 pf. with camp name overprinted on two lines (Aschaffenburg).



10 pf. with camp name overprinted diagonally and also with a large red "P."

prisoners with German legal tender currency. In order to meet the needs of the camps' finances, the German authorities issued paper stamp tokens called "scheckmarken."

The token stamps were issued in various denominations, 1 pfennig (yellow), 5 pfennig (green), 10 pfennig (orange), 20 pfennig (blue), 1 mark (mauve) and 5 mark (blue). The 5, 10 and 20 pfennig depicted the Bavarian coat of arms (lion), while the 5 mark showed a crown surrounded with a wreath, the 1 pfennig and 1 mark illustrated a crown sitting on top of stained glass turret/windows. The notes were printed with perforation and without perforation and some were known to have gummed backs. Although they were not dated, they were ready for use in 1915 and 1916. All the camps used identical money and the same denominations, except Camp Hammelburg, which did not use the 5-mark token inside or outside the camp.

Each camp had its own token currency which could be identified by the black overprint on the face of the stamp token.

1. Landau was overprinted with one line across the camp name.
2. Aschaffenburg had a two-line

overprint of the camp name.

3. At Wurzburg the camp name was overprinted diagonally across the face. It also appeared with a large letter "P" in red diagonally, as well as without the "P."
4. Hammelburg was overprinted with the letter "H" on the face.
5. Hammelburg had the camp name overprinted diagonally across the face in 17mm letters. The same entry was also overprinted in 18mm letters.

The stamp tokens were stuck into the wages or salary book (called wertbogem or sammelborger) of the person concerned and were paid out on request. When the stamp tokens were used, they were cancelled much the same as postage stamps. They were also used in private industries where prisoners worked.

A set of stamp tokens was issued without any overprint. They were used by the camp guards when out on working parties. They could be used in certain shops in the village whose supplies of useful goods were limited owing to wartime conditions. The shops were authorized to accept the stamp tokens as payment, as they would be redeemed into legal tender German currency.

The "X" Army Corp also used stamp tokens to pay prisoners of war, basically for the same function as the Second Army Corp. They were identical in design, depicting the German Imperial Eagle, and came in various denominations, 1 pfennig (mauve), 5 pfennig (green), 10 pfennig (red), 20 pfennig (mauve), 50 pfennig (mauve), 1 mark (yellow), 2 mark (mauve), 3 mark (blue) and 5 mark (mauve).

The stamp tokens were fragile and few were preserved. The "X" Army Corp issues were more common than the second Bavarian Army Corp.

SUMMARY

It has been over 75 years since the end of World War I, and still there are hundreds of World War I German Army Corp (Armee Korp) currency issues still not recorded. This has been caused by the scarcity of information. I am trying to bring these pieces of paper to the surface.

I have been for years compiling a list of these notes but have not been able to confirm their existence. I am hoping that members of our society will assist with this research. I would appreciate it if members could provide a complete description of the notes they may have in their collections. Failing this, any details which could be supplied to the writer would be welcome.

Please send the information to 58 Nevilles Court, Dollis Hill Lane, London NW2 6HQ, England.

ACKNOWLEDGEMENT

I am very grateful to the late Mr. Lawrence for sharing his military experience in World War I with me.

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- Rottinger, B., *Das Deutsche Gafengenlagergeld Sowie Gruben-und Zechengeld 1914-1918*, Germany, 1922.



10 pfg. without overprint, used by camp guards with working parties in villages.



50 pfg. "X" Army Corp with overprint of camp (Hameln).

Paper Money Depicting Common People-at-Work

By Mohamad Hussein, P.E. — I.B.N.S. #6666

"In the Great Society, work shall be an outlet for man's interests and desires. Each individual shall have full opportunity to use his capacities in employment which satisfies personally and contributes generally to the quality of the Nation's life."

President Lyndon B. Johnson, 1965

"The most unhappy of all men is the one who cannot tell what he is going to do, who has got no work cut-out for him in the world, and does not go into it. For work is the grand cure of all the maladies and miseries that ever beset mankind,— honest work, which you intend getting done."

Thomas Carlyle, 1866

"The quality of a person's life is in direct proportion to their commitment to excellence, regardless of their chosen field of endeavor."

Vincent T. Lombardi

Society has always considered hard work a virtue; commitment and dedication to work is often considered a manifestation and reflection of the admirable and honorable good nature of the worker. On the other hand, deliberate idleness by those who are able to perform and contribute to society is regarded as evidence of the wicked character of the individual. In many cultures, work is considered a duty and hard work a reward regardless of what it brings.

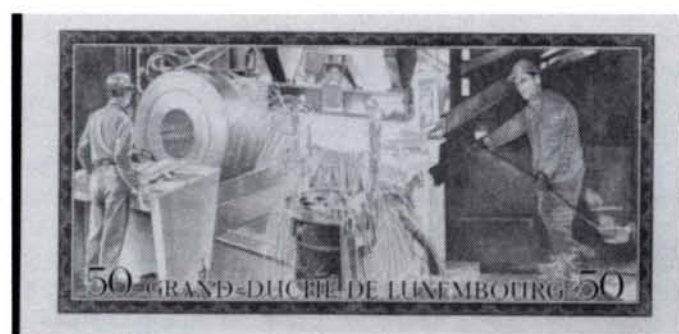
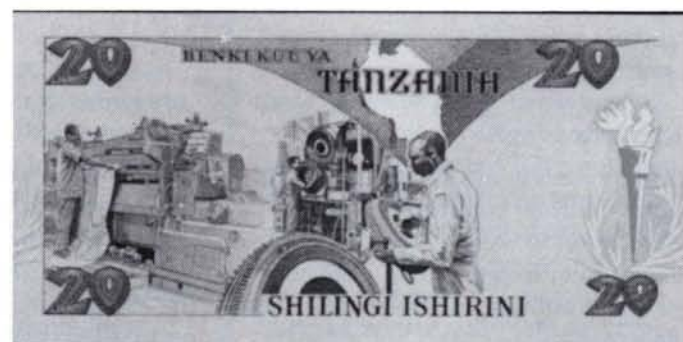
In many cultures a person is identified, recognized and perceived by his work. Perhaps more than anything else, the type of occupation often defines the individual. People become known by way of their work. In the English language, the common family names Farmer, Baker, Shoemaker, Shepherd, Priest, Parker, Singer, Barber, Miller, Hunter and many others are perhaps time honored testimonies to one worker's legacy passed down through generations of descendants. Many names in other languages also may have their

roots in the type of work that distinguished one of their predecessors in the past.

Generally, humans are resigned to the fact that work is a lifelong occupation necessary for survival. Individuals try their best to prepare themselves for the type of work that will not only bring them material comfort, but also a means to express themselves and attain personal fulfillment, satisfaction and content. Work is a formula to earn money which in turn make other things in life possible. The connection between work and money is made obvious that the two words usually imply each other; work earns money and idleness indicates that money is not being generated. This relationship between work and money, however, is not as evident in today's society as it once was due to the complexity of human inter-relations and almost limitless range of possible human occupations. People do not make it easy to establish the relationship between their work and

how much money it means keeping a perimeter of privacy and a margin of mystery around themselves. In America, for example, it is a common question to ask someone what occupation they have, but asking how much money they make is considered very intrusive; while perhaps it is the opposite in other cultures.

Many nations use their paper money to depict their famous people at "work". The emphasis in these cases is on the individuals for being outstanding or the work for being of monumental significance. Examples illustrating this are: the \$2 United States note showing the historic meeting for the declaration of independence, Ghandi leading followers depicted on the back of the Indian 500 rupees note (1987), the 10 francs French note (1972-1979) showing the famous composer Berlioz conducting, and others. Although these people are technically at work, they do not convey the spirit that common people

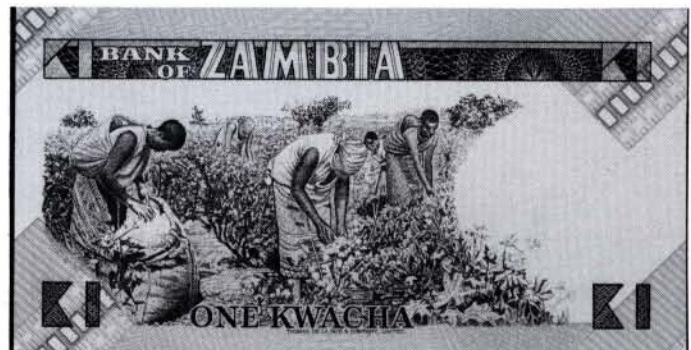
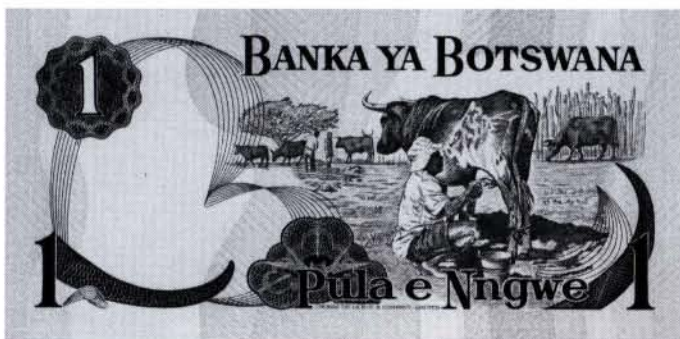
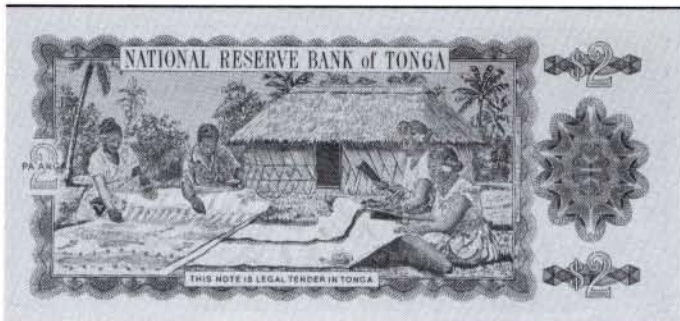


associate with work. In other cases, ideological convictions about work and society are conveyed by portraying workers on paper money in a way that indoctrinates the masses. Examples of this include: the German 50 Mark note of 7.23.1920,

the North Korean 50 Won 1978 note, and the 3 Chervontsa note issued in 1924 by the State Bank of the U.S.S.R., all showing workers in statue-like portraits.

In a very narrow sense, most people work for money, paper

money. (I suppose that one can make the argument that people work for "checks" since that is what they get at the end of the work period, and not money). This is particularly true for common people who have to work for a living. Common people-



at-work are depicted on paper money of many countries. A partial listing of notes depicting people at work is included in the table; examples of several notes are shown within the article. Issuing authorities present portraits of common people-at-work to convey the good nature of their citizens and to project an image of reliability and virtue of their society. These notes are testimonial monuments to the nameless people who spend their days teaching students in a classroom, fishing on high seas, plowing the earth, mining, harvesting in the fields, building railroads and dams, and working in factories to make life livable for all of us. They may

not be Columbus discovering a new world, Pasteur inventing a new vaccine, or Newton formulating a new theory, they are common people whom history may never mention by name, but through their hard work they perform essential tasks which make it possible for society to exist.

Excluded from the list and illustrations in this article are notes depicting soldiers and people generally in battle. Although they are theoretically common people-at-work, people-at-war were not included in this article since their illustration on paper money is not meant to convey attributes normally associated with "work". Notes

depicting people-at-war may be an interesting field of study.

Studying paper money depicting people-at-work reveals much knowledge about the history, geography, commerce, technology, habits, beliefs, and character of the country and society issuing them. Collecting these notes is certainly an endeavor well worth the effort even though it may not be actually considered "work".

Mr. Mohamad Hussein works as a civil engineer. He is a collector of paper money depicting common people-at-work, among other subjects. He resides in Orlando, Florida, USA.

COUNTRY	DENOMINATION	DATE	PEOPLE-AT-WORK
Albania	10 leke	1964	Woman working with cotton spinning frame
Algeria	50 dinars	1.11.1977	Shepherd with flock
Angola	100 kwanzas	11.11.1976	Workers in cloth factory
	50 kwanzas	1984	Offshore oil rig workers
	500 kwanzas	14.8.1979	Farmers working in the field
Australia	1 pound	ND (1933)	Shepherd with sheep
Bahamas	1/2 dollar	1965	Women at straw market
Bangladesh	20 taka	ND (1968)	Men harvesting rice in water
	50 taka	ND (1980)	Women harvesting tobacco in field
Belgian Congo	50 francs	15.11.1953	Men fishing with net
	100 francs	1955	Straw basket weavers
Biafra	5 pounds	ND (1968)	Woman weaving
	10 pounds	ND (1968)	Man carving
Bolivia	500 bolivianos	20.12.1945	Miners at work
	1 peso boliviano	13.7.1962	Farmers with oxen and tractors
Botswana	1 pula	ND (1976)	Farmer milking cow in field
	2 pula	ND (1976)	Women working in village
Brazil	200 cruzeiros	ND (1981)	Women cooking outdoors
	25 leva	1951	Construction workers laying railroad tracks
Bulgaria	200 leva	1951	Women harvesting tobacco
	1 dollar	2.7.1897	Lumberjacks in field
Canada	5 dollars	1972	Salmon fishermen along Pacific coast
	1000 escudos	20.1.1977	Laborers at quarry
Cape Verdi	500 francs	ND (1974)	Engineer in chemical testing laboratory
	5000 francs	ND (1974)	Farmers hoeing in field
China	1 dollar	1.5.1922	Farmers harvesting grain
	2 yaun	1960	Machinist working at lathe
	5 yaun	1960	Foundry workers excavating coal
Costa Rica	10 colones	1.11.1914	Peasants picking coffee beans
	20 colones	1919	Farmers cutting sugar cane
	5 colones	1937	Workers loading bananas on train
Denmark	50 kroner	1911	Fishermen in boat with net
	500 kroner	1931	Farmer plowing with horses
Djibouti	100 francs	ND (1946)	Farmer plowing with oxen
	1000 francs	ND (1975)	Camel caravan driver
El Salvador	1 colon	4.9.1957	Farmer plowing with bulls
Equatorial African States	1000 francs	ND (1963)	People gathering cotton
	5000 francs	ND (1963)	Villagers working
Equatorial Guinea	50 ekuele	7.7.1975	Loggers with truck and tractor
	1000 bipkwele	3.8.1979	Farmers cutting fruits
Estonia	10 marka	1919	Shepherd with cow and sheep
	25 marka	1919	Women harvesting potatoes
	100 krooni	1935	Blacksmith working at an anvil
Ethiopia	1 dollar	ND (1946)	Farmer plowing with oxen
	5 birr	ND (1976)	Man picking coffee beans
	50 birr	ND (1976)	Teacher in science class

COUNTRY	DENOMINATION	DATE	PEOPLE-AT-WORK
Faeroe Islands	5 kroner	12.4.1949	Fishermen in boat
Fiji	2 dollars	ND (1980)	Farmer harvesting sugar cane
	5 dollars	ND (1980)	Fishermen with net
France	5 francs	1917	Dock worker loading ship
	20 francs	1942	Fisherman pulling net
French Antilles	50 nouveaux francs		Farmers harvesting bananas
French Equatorial Africa	50 francs	ND (1957)	Men logging in river
	1000 francs	ND (1957)	Woman harvesting cocoa
French Indo- China	5 piastres	ND (1944)	Farmers working in rice field
	500 piastres	ND (1944)	Men working on irrigation
	100 piastres	ND (1945)	Workers carrying baskets of rice
Gabon	10000 francs	ND (1971)	Farmer plowing with tractor
Gambia	1 pound	ND (1965)	Men loading sacks at dockside
	10 dalasis	ND (1972)	Fishermen in canoe with net
	25 dalasis	ND (1978)	Workmen churning peanuts
Germany (East)	50 mark	1964	Wheat threshing
	10 mark	1971	Woman at controls in radio station
Ghana	100 cedis	1.4.1983	Laborers loading produce onto truck
	200 cedis	15.5.1984	Teacher and students in classroom
Guadeloupe	1000 francs	ND (1960)	Fishermen from the Antilles
Guatemala	50 quetzales	2.1.1974	Farmers harvesting coffee
Guinea	100 francs	1.3.1960	Farmers picking pineapples
	100 francs	1971	Workers loading ore into dump trucks
	50 francs	1985	Farmer plowing with water buffalo
Guinea Bissau	1000 pesos	24.9.1978	Man weaving
	5000 pesos	12.9.1984	Farmers harvesting grain
Haiti	1 gourde	1915	Farmers working in field
	2 gourde	1915	Miners at work
Hawaii	50 dollars	1895	Cowboy and oxen
Iceland	100 kronur	21.6.1957	Shepherds with herd of sheep
	500 kronur	29.3.1961	Sailors in boat
	50 kronur	ND (1981)	Two printers at work
India	1000 rupees	ND (1928)	Farmer plowing with oxen
Indonesia	100 rupiah	1958	Worker taking sap from rubber tree
	50 rupiah	1968	Technicians in factory building an airplane
	5000 rupiah	1980	Diamond cutter at work
Iran	20 rials	ND (1969)	Hunters on horseback
	200 rials	ND (1982)	Workers in field building a raod
Ireland	1 pound	1929	Farmers with plow and horses
Israel	1 lira	1958	Fisherman with net and anchor
	10 lirot	1958	Scientist with microscope and test tube
Jamaica	1 pound	1960	Man on tractor harvesting grain
Kampuchea	500 riels	ND (1970)	Farmer plowing with oxen
	100 riels	1975	Machine workers in factory
	5 kak	1979	Men fishing with net

COUNTRY	DENOMINATION	DATE	PEOPLE-AT-WORK
Katanga	1000 francs	26.2.1962	Woman carrying child on back and picking cotton
Kenya	10 shillings	1966	Tea pickers in field
	50 shillings	1966	Farmers picking cotton
	100 shillings	1966	Workers at pineapple plantation
Laos	10 kip	ND	Nurses examining patients
	100 kip	ND	Workers sewing in textile store
	500 kip	1988	Farmers harvesting fruit
Lesotho	5 maloti	1979	Craftsmen weaving
	20 maloti	ND (1982)	Herder with cattle
Liberia	5 dollars	12.4.1989	Workers tapping rubber tree
Lithuania	5 litai	16.11.1922	Farmer sowing
	10 litu	24.11.1927	Farmers tilling the fields
Luxembourg	20 francs	1943	Farmer with sickle and hay cart
	50 francs	25.8.1972	Workers in factory
Madagascar	20 ariary	ND (1966)	Women spinning
	1000 ariary	ND (1966)	Farmers in rice field
Malawi	1 pound	1964	Farmers picking cotton
	50 tambala	1974	Man harvesting sugar cane
	1 kwacha	1.3.1986	Farmers cultivating tobacco
Malaya	100 dollars	ND (1945)	Workers on a rubber estate
Maldives	5 rufiyaa	7.10.1983	Fishermen in sailboats
	50 rufiyaa	7.10.1983	People working at village market
Mali	1000 francs	22.9.1960	Men plowing with oxen
Malta	5 liri	1967	Fishermen repairing nets
	10 liri	1967	Workers building ships
Mauritania	100 ouguiya	20.6.1973	Men loading boat
	1000 ouguiya	20.6.1973	Woman weaving on loom
Morocco	50 dirhams	1965	Miners at work
	10 dirhams	1970	Woman processing oranges at a plant
Mozambique	500 meticals	16.6.1980	Chemists in laboratory
Myanmar	10 rupees	ND (1949)	Man logging with elephant
	45 kyats	ND (1987)	Workers in oil field
	90 kyats	ND (1987)	Farmer plowing with oxen
Netherlands	50 gulden	7.1.1941	Rural people working infield
Netherlands Indies	100 roepiah	ND (1944)	Farmer with buffalos
	1 roepiah	ND (1944)	People planting rice
Nicaragua	50 cordobas	1985	Doctor examining patients in clinic
	500 cordobas	1985	Teacher and students in classroom
Nigeria	50 kobo	ND (1973)	Men cutting timber
	1 naira	ND (1973)	Workers stacking sacks
Norway	50 kroner	1950	Farmers harvesting wheat by hand
	100 kroner	1949	Men loading logs
Peru	5000 soles	1976	Two miners working in mine
	1000 soles	1.2.1979	Fishermen in boat
Poland	500 zlotych	15.1.1946	Fishermen with one holding boat

COUNTRY	DENOMINATION	DATE	PEOPLE-AT-WORK
Romania	5000 lei	10.10.1944	Man plowing with four oxen
	5 lei	1952	Construction workers building a dam
Rwanda	500 francs	1.1.1978	Four strip miners at work
	1000 francs	1.1.1978	Farmer picking tea leaves
St. Thomas & Prince	50 dobras	12.7.1977	Two fishermen in boat
	100 dobras	12.7.1977	Natives preparing food
Serbia	50 dinara	1.8.1941	Man carrying building material
	100 dinara	1.5.1942	Shepherd-boy playing flute and sheep
	500 dinara	1.5.1942	Farmers seeding and harvesting wheat
Somalia	10 shilin	1975	Shipbuilders at work on vessel
	100 shilin	1981	Women working in factory
	500 shilin	1989	fishermen mending nets
Sri Lanka	50 rupees	1941	Farmers plowing with oxen
Switzerland	500 franken	1.1.1910	Three women embroidering
Syria	50 pounds	1958	Farmers picking cotton
	25 pounds	1966	Worker at the loom
	1 pound	1977	Craftsman working on brass try
Tanzania	20 shilingi	ND (1985)	Workermen in tire factory
	50 shilingi	ND (1985)	Workers making building bricks
Tonga	1/2 pa'anga	3.4.1967	Five men cutting coconuts
	2 pa'anga	3.4.1967	Women working on cloth
Tunisia	1000 francs	1941	Farm family with heir animals
	1 dinar	15.10.1973	Workers in various industrial scenes
Turkey	1 livre	(1926)	Farmer plowing with oxen
	5 lira	(10.11.1952)	Three peasant women holding baskets of hazelnuts
Uganda	500 shillings	ND (1983)	Native picking berries
	10 shillings	1987	Two fishermen in boat
Vietnam	100 dong	1951	Workers in bomb factory
	1000 dong	1951	Industrial workers and farmers
	1 hao	1972	Peasant feeding pig
West African States	1000 francs	1981	Wood carver with finished works
	5000 francs	1977	Fishermen with nets and vessels
Western Samoa	1 tala	ND (1980)	Two weavers at work
	20 tala	ND (1985)	Man fishing with net
Yugoslavia	50 dinara	1.5.1946	Wood chopper in forest
	5000 dinara	1.11.1950	Steel workers in mill
Zaire	50 zaires	24.11.1982	Fishermen with nets standing on wooden frame
Zambia	50 ngwee	ND (1973)	Miners and rail carts in tunnel
	1 kwacha	ND (1980)	Workers picking cotton
Zimbabwe	5 dollars	1980	two women working in village

Kossuth Notes Issued in Exile (1850-1866)

by Dr. Mihaly Kupa

I. During emigration, Lajos Kossuth never doubted that the time (political situation) would come to restart the fight for Hungarian liberty. Therefore he commenced beforehand in Turkey to gather the "Kossuth notes" from among the Hungarian emigrants. He issued the *nyugtatvány* (acquittance) for a *nemzeti kölcsön* (national loan) dated September 1, 1851 with different handwritten indications of value. The acquittance was signed by Lajos Kossuth in facsimile as governor in the name of the nation. The acquittance was also a "future" legal tender as were the old "Kossuth notes" which had been issued on that basis.

II. In the United States of America in New York, Lajos Kossuth issued, with the permission of the U.S. Government, so-called promissory notes to establish a "Hungarian Fund." The notes were printed by Danforth, Bald and Co., New York and Philadelphia.

The first edition has a handwritten date of January 1, 1852. The notes of 1, 5 and 10 dollars bear a facsimile signature of L. Kossuth. The 50- and 100-dollar notes are autographed by L. Kossuth. The whole text is in English.

The second edition has a printed date of February 2, 1852 in denominations of 1, 5 and 10 dollars but the 50- and 100-dollar notes have the same date handwritten and are autographed by L. Kossuth. The previous denominations have a facsimile signature of L. Kossuth.

There is a third edition, also, but only in 50- and 100-dollar denominations with the date July 1, 1852 handwritten. These are autographed also by L. Kossuth.

The mentioned promissory notes were printed on a sheet with three specimens. From the 1-dollar note the following series are known: A B C, A2 B2 C2, A3 B3 C3. The 5-dollar note exists in series A B. The 10-dollar note exists only in series A. The 5- and 10-dollar notes were printed on a sheet, 5, 5 and 10. The 50- and 100-dollar notes were also printed together on a sheet, 50, 50 and 100, therefore the 50-dollar notes exist in series A B, but the 100-dollar note only in series A.

The promissory notes were printed on thin white paper in black in a size of 200x103mm. These are also known in uncut sheets.

III. Another Lajos Kossuth issue appeared in Philadelphia (US) in 1852 in the Hungarian language as a money supply for the continuation of the Independence War of Hungary. The notes were printed by Toppan, Carpenter, Casilear and Co., Philadelphia, signed in facsimile by

Lajos Kossuth, but without date and numerotages. There are some notes with different handwritten dates and numerotages in collector hands.

1 forint in silver, black print on thin white paper, 190x82mm.

2 forint in silver, as above, 188x82mm.

5 forint in silver, as above, 198x100mm.

The paper is known in yellowish-white and bluish-white colors.

The 1- and 2-forint notes were printed on a sheet with four specimens in A B C D and E F G H series, the 5-forint notes on a sheet with three specimens in A B C and D E F series. These are also known in uncut sheets.

IV. The last notes of Lajos Kossuth were printed in London (Great Britain) in 1860/1861 in the Hungarian language on white watermarked paper. The watermark consisted of the Hungarian state arms, the value indication and the word RESURGO (revolt again).

The notes were signed by Lajos Kossuth in facsimile "in the name of the nation." The notes have no date, but have the value indication outside Hungarian in German, Slovak, Romanian and Serbian.

The notes were made in secret for the continuation of the Hungarian Freedom War. Sorry to say, the chance didn't come to fight again for Hungarian liberty. Due to treason, at the request of the Austrian emperor, the whole quantity of notes was confiscated by the British Government and, except for five or six specimens of each denomination, the notes were burned in the Bank of England's ovens.

1 forint in silver, black print on white paper, 122x95mm.

2 forint in silver, red print on white paper, 120x96mm.

5 forint in silver, green print on white paper, 121x96mm.

V. In 1866 the political situation in Europe became so hopeful that Lajos Kossuth the "Champion of Liberty" and standing fighter for an independent Hungary, was made new plates by his sons for the new Hungarian paper money with date July 1, 1866. The notes were *kincstarutalvány* and *kincstarjegy* (state treasury note) signed in facsimile by Lajos Kossuth.

Original prints are unknown; only the plates remain.

- 2 valto garas (groats), 85x60mm.
- 2 valto garas (groats), 86x60mm., drawing variation.
- 10 valto garas (groats), 89x62mm.
- 1 magyar forint (Hungarian florin) 93x53mm.
- 1 magyar forint (Hungarian florin) 94x63mm., drawing variation.

The value indications are very interesting, because in them are given also both current values, the paper change value as well as the silver value of the notes.

It is interesting that the promissory notes of the Hungarian Fund (1852) also reached the hands of the oppressed Hungarians who suffered the Hapsburgs' tyranny in Hungary between 1849 and 1867. The Austrian secret police also issued a sketch, marked with FORMULAR, of the 10- and 100-dollar notes, to facilitate the investigation of the original ones. So the Hapsburg secret service was a propagandist of the immortal Lajos Kossuth's paper money emissions system.

THE JOURNAL NEEDS YOUR ARTICLES AND CONTRIBUTIONS

(IN WORDPERFECT, IF POSSIBLE)

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The New Bank Notes of Bulgaria

by Rumen Marinov, I.B.N.S. #5039

Since 1990 the Bulgarian National Bank has issued six new bank notes.

Denomination	Year of Issue
50 leva	1990
20 leva	1991
100 leva	1991
50 leva	1992
200 leva	1992
500 leva	1993

The first one, 50 leva—1990, is actually the last note issued by the communist authority in Bulgaria. Its principal colors are green and brown. On the face, the arms are in the middle. Above this the script reads "Bulgarian People's Republic" and under it, "Fifty Leva."

The watermark at the bottom right is a hammer and sickle. The serial numbers are printed on the back in red ink at the middle right and the bottom left. A vignette portrays the main gate of Turnovo, the capital city of the second Bulgarian kingdom (1186-1396). Inside on the top of the hill is the patriarchal church, restored in 1981. Under the vignette, the script reads "Bulgarian National



Face and Back of 1990 Bulgarian National Bank 50 leva.



Face and Back of 1991 Bulgarian National Bank 20 leva.

Bank" and "Fifty Leva."

The note has been in circulation since 11.1.1990. The other denominations, 20, 50, 100, 200 and 500 leva are entirely new emissions with new designs and are colorful and beautiful. The serial numbers are printed on the face in black ink, at the middle left and at the bottom right. All five of them have a security thread with the initials (Bulgarian National Bank) printed on it. The watermark is at the top right. On the notes of 20, 50, 100 and 200 leva, it is a standing lion, an old Bulgarian symbol. The 500 leva has an image of the composer Dobri Hristov. There is one more security feature on the three higher denominations. It is situated before the watermark and has an octagonal form, visible on both sides of the notes. When viewed under bright light, the white cross inside the octagon turns into a walking lion. The other new features in this emission are the signatures of the governor and of the treasurer. The notes have no arms and on the face

and back the script reads "Bulgarian National Bank" and the denomination. All script is in the Bulgarian language using the Cyrillic alphabet.

20 leva—1991

Principal colors—blue, lilac and orange. On the face a vignette portrays Desislava, the wife of Sebastocrator Kaloijan, governor of Sofia's province in the 13th century. It is considered one of the most beautiful portraits of the Middle Ages, realistic and full of life, entirely contradictory to the rigorous church law of that time. It was painted in 1259 by an unknown master genius, as part of a fresco on the wall of Boijana's Church which is depicted on the back of the note. Built near Sofia at the foot of Vitosha Mountain in the 11th century, it is on UNESCO's World Heritage List. The note has been in circulation since 11.1.1992.

50 leva—1992

Principal colors—gray, blue and

violet. The man on the face is Hristo G. Danov (1828-1911), publisher. In 1858 he established the first publishing house in the history of Bulgaria, in Plovdiv, with branches in Ruse and Veles. In the small picture behind the man is a scene from a printing establishment. On the back the vignette portrays an old printing press, symbol of progress and culture.

The note has been in circulation since 11.1.1992.

100 leva—1991

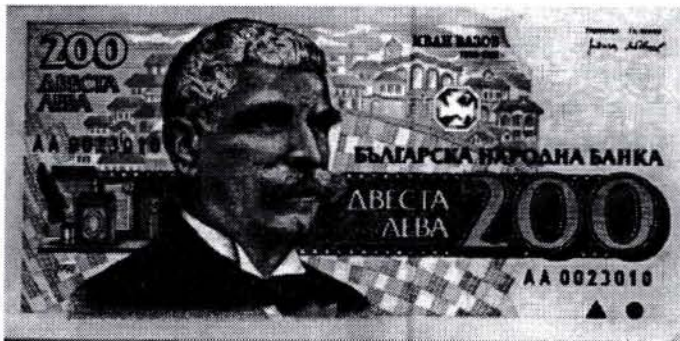
Principal colors—yellow, brown and gray. On the face, a vignette portrays Zahary Zograph. Born in 1810, he is the most famous Bulgarian iconographer from the 19th century. He decorated the churches of the biggest monasteries in Bulgaria, including Rila Monastery which is in the small picture. Founded in the 10th century, it is on UNESCO's World Heritage List. On the back is one of the master's remarkable works called "The Circle



Face and Back of 1991 Bulgarian National Bank 100 leva.



Face and Back of 1992 Bulgarian National Bank 50 leva.



Face and Back of 1992 Bulgarian National Bank 200 leva.

of Life," with a sitting woman at the center as a symbol of life. From left to right is shown childhood in spring, youth in summer, manhood in fall and old age and death in winter. This is a good reminder to people of their mortality and not to be so greedy.

The note has been in circulation since 11.1.1991.

200 leva—1992

Principal colors—gray, brown and yellow. On the face is a portrait of Ivan Vazov (1850-1921), poet and writer, called by the Bulgarians "Patriarch of Bulgarian literature." In

the distance is the silhouette of a town from the second half of the 19th century, the time of this author's life. His most famous book is the novel *Under the Yoke* which has been translated into many languages, including English. On the back is an allegorical figure, a bay over a lyre of the poetical muse. The note has been in circulation since 11.1.1992.

500 leva—1993

Principal colors—green, rose and violet. Face: on a background of flowers, musical notes and instru-

ments is portrayed Dobri Hristov (1875-1941), a well-known Bulgarian composer. On the back is the beautiful opera house in Varna with sea gulls flying around it. This city is the third largest in Bulgaria. Situated on the shore of the Black Sea, it is an important cultural and industrial center, famous for its summer seaside resorts.

The note has been in circulation since 11.1.1993.

If readers wish to contact the author he can be reached at: Rumen Marinov 6171/ 2 Kelton Avenue, Los Angeles, CA 90024



Face and Back of 1993 Bulgarian National Bank 500 leva.

Rachel Notes

With Dreams Fulfilled

by Rachel Feller

Detroit. It is famous for cars, famous for the Tigers, but this year it was famous to all American Numismatic Association (A.N.A.) members as the home of the 1994 A.N.A. convention.

On Thursday, July 28, I came to my second A.N.A. convention with high hopes for purchases and the meeting of old and of new friends. My father came not only for these reasons, but also because there was a baseball game conveniently being played down the road. (Not that I *minded* or anything.) We both left feeling that our dreams had been fulfilled.

To get to the show we had a choice between riding for nine hours in our car, through traffic and on highways, with frequent stops for my motion sickness, and a dingy cafe for food; or a nice, relaxed, calm trip over the clouds in an airplane, at a cheap rate, too! Which do you think we chose? The point is, however, that we got to the show, and by 1:30 p.m. on Thursday we were walking into COBO Hall.

Our immediate responsibility was to contact a friend, Fred Schwan, because he had our hotel information. So, without any notice of the grandeur of all the glimmering cases filled with coins and paper money of all kinds and variations, we headed straight for table 560, Fred's table.

Although Fred was nowhere to be found, we were able to see our first friend immediately. Ian Marshall, whom we spent many a time talking to not only about wherever Fred was, but also about numismatics, about adventures we had all experienced, or even about where to eat for dinner. Not unlike all of the other friends I was with, Ian was as kind as could be and happy to help.

As the day went on, we finally found Fred at the Author's Table, where we saw the first bound copy of his new book, *World War II Remembered*. My father was as proud as his friend, because, as he says, "It's one good book—the best!"

At this point, I saw another of my kindest friends, Joe Boling. He was always willing to help, and inspired me to do more in numismatics, such as exhibiting in ANAheim next year.

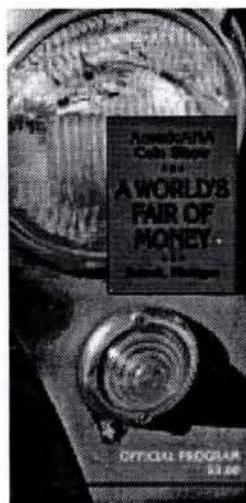
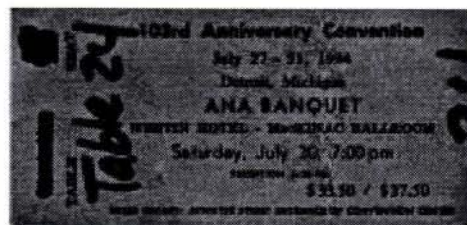
Throughout the first day, and the entire convention, everything was something to see. To describe the varied displays is virtually impossible, but I will do my humble best... When you first walk in everything is in an array before you with patterns of color, masses of people, and happy discussions that are music to the ear. As I journeyed through the aisles, stopping now and then to check for an error coin or note or a Mary Queen of Scots coin, I noticed all sorts of dealers and their tables. Across one side of the convention room was a line of mints from all over the world. There I was, as everywhere else, treated with the most generous and kindly manner. From the gigantic country of China to the tiny Republic of San Marino, many countries were represented with coins and posters set up before brightly colored back drops.

Across the other side of the room were the ancient and foreign coins. These were also beautifully placed out, with dealers who were specialized, and some who had a variety. I was amazed at seeing ancient coins piled up in their

cases, hundred of them, just sitting there. Pieces of history beneath our noses, just waiting to be bought.

In between these two specialized areas was the heart of the convention. The dealers who don't necessarily come representing large numismatic businesses but the people who are simply in love with the hobby. Fred's table, for instance, is not set up in any fancy way, no velvet displays or elaborate posters. Although he does sell to any interested hobbyists, I believe that the sole purpose of his having a dealer's table is to be able to sit down and talk to his friends in numismatics, the people who he doesn't always get a chance to see.

Although many people are a little more interested in selling than Fred is, almost everybody shares this same reasoning. It is not always as important to sell to people as it is to see the people. This was apparent almost everywhere I went in the show. These were the attitudes that turned a dull grey room into a bright arena of fulfilled activities. Of course, everybody has to try to pick out a favorite in the convention, well, this aspect is my favorite. Everywhere I went there were people not only doing what they love, but also finding camaraderie amongst



◆ Left: The Detroit ANA brochure with the car theme.



◆ Right: My ANA badge with bars from Chicago 1991 and Detroit 1994.

others who share the romance of numismatics.

Anyone who has been to any of these conventions will know what I mean when I say that it is the place to go for friends. Everyone is able to find a new kindred spirit as easily as they can find a new coin, everywhere. As I said in I.B.N.S. Volume 31, Number 4, 1992, in my "Convention Under the Arch" article: "I realized how much joy most people were getting out of this convention. It wasn't so much the coins and paper money as it was the friends everyone was seeing."

I spent many happy times after that first entrance into ANA's magic. All of the dealers were especially kind to me, and I was, along with everyone else, bewildered by Q. David Bowers' expertise and J.S.G. Boggs' talent artistically, by the amazingly varied ancient coins, by the errors, by the "billion dollar" display of the Bureau of Engraving and Printing, by the exhibits, by the people. From the World Series of Numismatics to the N.L.G. Bash, everything was not only an enjoyable experience, but also a welcomed chance to learn. For four days I was a coin/paper money-a-holic. From morning to night, and sometimes later, I was buying, looking, reading, listening.

I was even given the honor of meeting Mary Ellen Withrow, the Treasurer of the United States. Obviously our convention is good enough for anybody, and, as she said, now she got to see the other side of what she's been doing as treasurer.

On Saturday evening, I was given the privilege of attending the final banquet. Although, due to forgetting

an important detail, my "late" ticket had me seated away from my father, I had a wonderful evening. This year's banquet theme was car racing, appropriate for Detroit. Everyone was given a trophy, a mini race car, and we all enjoyed a dark chocolate Grand Prix race car filled with a creamy mousse and topped with a selection of berries. The best part, however, of the banquet was that I was able to make even more new friends. We enjoyed a night of laughs, although we were all completely different people. Everyone was having a good time, and the humor we were all supplying was enough to keep us smiling throughout the evening.

Sadly, the banquet also meant that

the convention was beginning to draw to a close. The next day was our last, and I felt sad as I saw people packing away the exhibits and displays that I had been admiring only hours before. Coming into the show, I had dreams, leaving the show, I had fulfillment, yet more dreams. This was only my second A.N.A. convention, but it will be by no means my last. Already I am making plans to go to the convention (and Disneyland) in Anaheim next year. Until then, I'll begin to dream of another successful show, where I can once again enter the genie Ana's world of magic and happiness.

Now I departed Detroit, with dreams fulfilled.

Minutes of the I.B.N.S. Board Meeting (Old Board)

June 18, 1994

Memphis

The board convened at 0740. Present were President Reedy, 1st Vice President Campbell, General Secretary Alusic, and Directors Blackburn, Brooks, Burson, Giese, Shafer, Smulczynski, and Steinberg.

Secretary Alusic submitted a list of recent life member applicants to the board for approval. Gintaras Ziaunys (LM-93), Neal Carlson (LM-102), and Winston Koike (LM-103) were all approved for life membership. The board discussed the feasibility of requiring new life member applicants to submit biographical information so the board would have information to base their decision on.

Auctioneer Brooks gave his report and stated a balance of \$3971.01 is in the auction account. He stated that there is a problem with some members reneging on their auction bids. A discussion ensued on how to handle the problem. The board decided that the auctioneer should continue to use his discretion as in the past and that the current auction rules give him sufficient guidance to handle the problem. The board approved James Cook as the new European Auctioneer.

President Reedy passed our copies of Treasurer Boling's report. The report showed a total of \$115,889 in I.B.N.S. accounts. Treasurer Boling made a written request that the bylaws be amended to remove the requirement for dual signatures on checks. Action was postponed until the next board meeting. Treasurer Boling also submitted paper work recommending the reinstatement of suspended member Gary Reed. Reed was suspended from I.B.N.S. for a period of one year in 1984. Reed was to be readmitted one year later contingent upon his paying his debts. The board voted to reinstate Reed.

A motion was made and seconded and the board voted to drop the position of Research Assistant since it is no longer viable.

A discussion ensued on whether the I.B.N.S. should man a table at the ANA convention in July 1994. The board decided that since it was not an official I.B.N.S. function that no table would be manned.

Publications Committee Chairman Alfred Hortmann stated that *Paper Money Stories* was the only book currently selling. Most book sales are made right after flyers are sent to members. More flyers will go in the mail later this year.

Grievance Committee Chairman Weldon Burson gave his report in which he stated that no new cases were pending. He stated he would turn his files over to Leo May, the new Grievance and Disciplinary Committee Chairman.

Awards Committee Chairman Milt Blackburn announced the winners of the various I.B.N.S. sponsored awards.

The board adjourned at 0810.



A 1993 dollar bill
with Mary Ellen Withrow's signature
above her printed signature.

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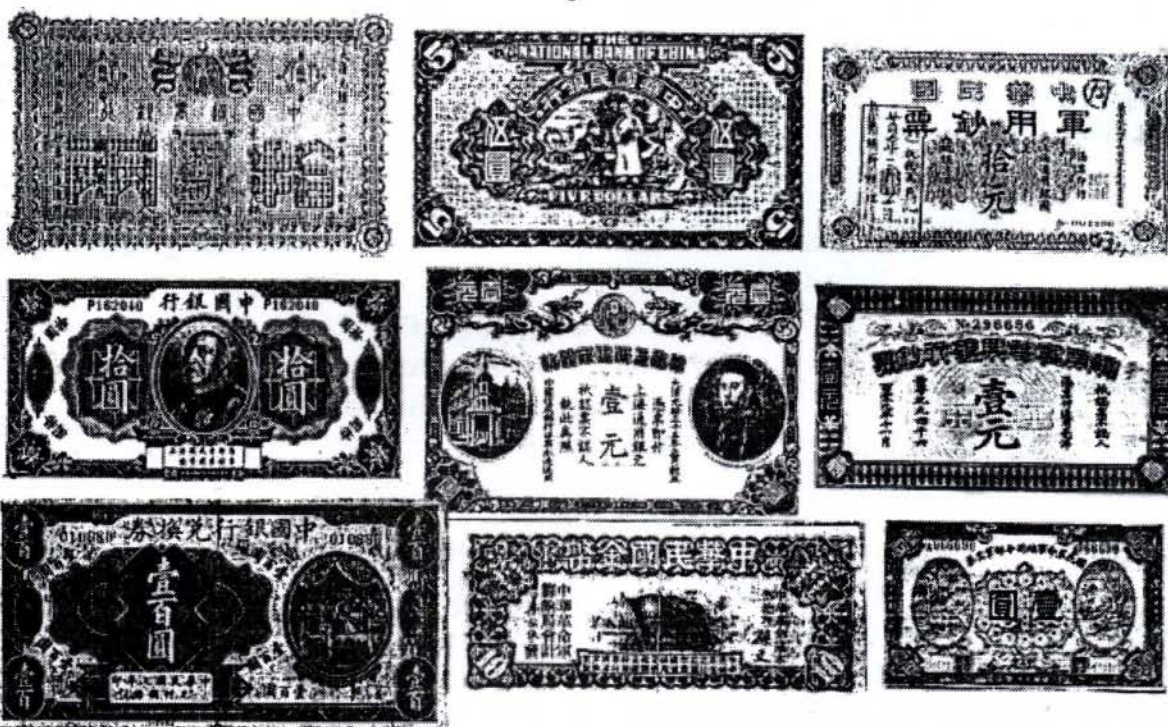
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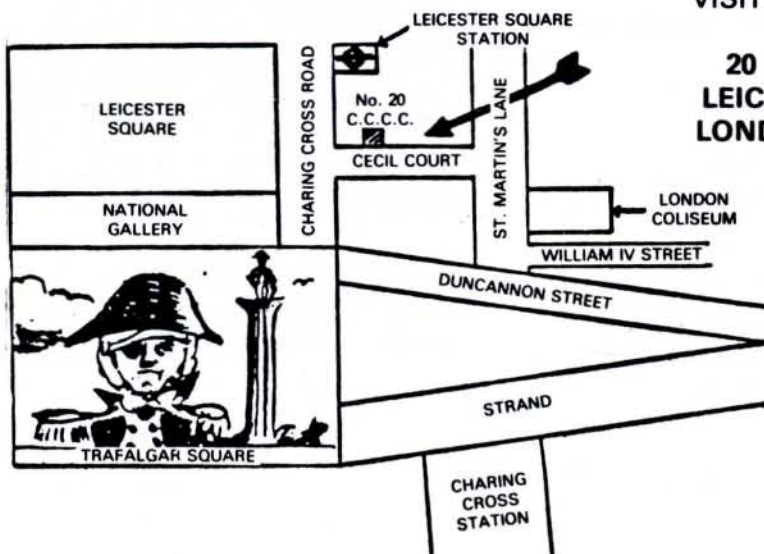
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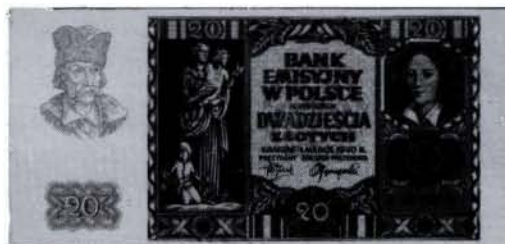
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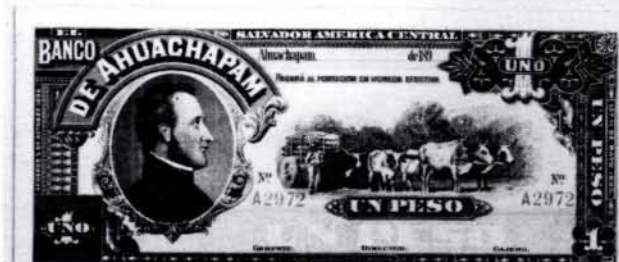
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